

# Music Educators Journal

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## Today and Tomorrow

Alice, in her Adventures in Wonderland, came upon the Cheshire-Cat. "Cheshire-Puss," she inquired, "would you tell me, please, which way I ought to go from here?"

"That depends a good deal on where you want to get to," said the Cat.

"I don't much care where—" said Alice.

"Then it doesn't matter which way you go," said the Cat.

"—so long as I get somewhere," Alice added, as an explanation.

"Oh, you're sure enough to do that," said the Cat, "if you only walk long enough."

Like Alice, many a music educator is concerned about where he is going, and like Alice, he needs to be reminded of what he must do to get there. He forgets that in order to reach a distant goal he must keep on walking.

In the realms of government, economics, industry, agriculture, transportation, and education the planners are busily creating a postwar dream world. We are promised all sorts of systems, controls, agencies, devices, machines, and gadgets by means of which the chaotic earth will be restored to order and operate on a basis more nearly perfect than its inhabitants have ever known. The visions conjured before us are alluring indeed.

We are to live in miracle houses, heated, cooled, cleaned, and ventilated by the same easily regulated mechanism—no dust, no ashes, no work. We shall drive autos that will run fifty miles to the gallon of gas—gas made synthetically. Helicopters will rise from the roofs of houses located in country settings and whisk workers to distant offices with the ease and speed of the fabulous magic carpet. Crops will be grown in an almost effortless manner by new chemical processes, harvested with a minimum of labor, and distributed on a global basis. The produce of farm, mine, and factory will be shipped by means which will render obsolete the railway train and ocean ship. Peoples of varying racial, religious,

political, and nationalistic backgrounds will compose their differences and coöperate in developing a civilization free from war, disease, poverty, superstition, and ignorance.

As the chap used to say in an almost forgotten cartoon: "Don't You Believe It!" After the war we are certain to be the same stupid, fumbling, selfish, inept residents of an imperfect world that we have always been, "struggling onward and upward toward a better day" perhaps, but nevertheless struggling. The schoolmaster will surely be among the strugglers, with the musician blowing the trumpet of advance and swinging the baton of inspiration. Quite positively we shall continue to work. We are slow to learn, but if history and experience have taught us anything, it is the stark fact that work is a requisite to progress. Ask a soldier or sailor on leave from duty in some remote battle-front what he plans to do on his return to civilian status, and you will be likely to get this reply: "We are too busy with the war to be over-concerned with the peace. There is a job to be done. Let's get on with it."

*There is a job to be done by us all*, not in some roseate-hued dream world, but *here and now*. The better we do that work, the more certain we may be of the future. What we shall be able to accomplish in years to come depends upon the success with which we cope with the problems of today. The very quality of our effort today sets the standard which we hope to surpass tomorrow. Surpass it we may, but the remote goal of tomorrow is achieved only after we have surmounted the difficulties of today.

It is well to know where we are going, and to be certain of the path by which the journey is to be made. But we must keep our feet in the path and keep them moving.

The surest certainty of success in the tomorrow lies in the sometimes unromantic but always necessary activity of today.

—JOHN W. BEATTIE

Some of the teachers of today who mould the musical experiences of the citizens of tomorrow—the MENC Teachers Symphony Orchestra, which was one of the most impressive teacher-participation features of the recent biennial meeting in St. Louis. You will recognize among the players members of the Music Educators National Conference who hold teaching posts in schools and colleges throughout the United States. Standing, right of center: Roy Harris, Howard Murphy, Henry Cowell, and the organizer-conductor, Henry Sopkin.



# Our Widening Horizon

JAMES L. MURSELL

ON OCTOBER the 25th of the year of Our Lord 1415 a contemptible little army under King Henry V of England met a French force ten times its size and enormously better equipped, and utterly defeated it. The victory that day at Agincourt was one of the most amazing in all military history. And in that victory music played a great part. We read how the priests sang the *Miserere* to the attacking English soldiers—"vociferously," in the pungent word of the old chronicler. And after their triumph, on the very field of battle, the King and his men extemporized a contrapuntal song of praise.

Deo gracias Anglia redde pro victoria!  
Our King went forth to Normandy  
With grace and might of chivalry  
There God for him wrought marvelously  
Wherefore England may call and cry  
Deo gracias!  
Deo gracias Anglia redde pro victoria!

Consider what that episode implies. King Henry's soldiers were for the most part common men. When somebody went recruiting bowmen for the wars in France, I doubt very much if he asked about the musical talent or musical training of his prospects. Yet these men and their ruler—this unselected sampling, to use our charming modern verbiage—found the uses of music as natural as breathing, and apparently about as easy. They saw nothing remarkable in extemporizing together a contrapuntal expression of thanks to God on the very spur of the moment, in the very heat of victory. Here is a most dramatic revelation of what we already know—that the English life from which they came was shot through with a universally diffused, popular, vital musical culture.

There, I submit, is the very thing for which this Conference, and the movement of which it is the instrument, must stand, if it stands for anything worthwhile at all. The promotion of a universally diffused, popular, vital musical culture in American life—that is our job. It is a very large, very dignified, very challenging, very compelling conception. It opens up the widest horizons for the future of our work. Such an account of ourselves will command the understanding, the respect, and the ready collaboration of the public and of its intelligent leaders. To them it will make good sense. And for each and every one of us it means a fortifying awareness that our work is of weighty importance, reckoned on the most realistic grounds.

I want to suggest that in these days here together we resolve to accept it for ourselves individually and for our Conference, as a focus of common action, and as the key to the future, and that we set out to explore its demands upon us.

## II.

To promote a universal, popular, vital musical culture in America! That is obviously a very big undertaking.

NOTE: This article was prepared for the MUSIC EDUCATORS JOURNAL from the manuscript of an address delivered by Mr. Mursell at the keynote session of the 1944 biennial meeting of the Music Educators National Conference, St. Louis, Mo., March 4.

Is it a possible one for people like ourselves, considering the conditions under which we operate? Can we do it? I believe we can.

Let me briefly review the situation. It has three salient features which together add up to something very hopeful. First, we have an enormous public amazingly receptive to music, even hungry for music. That is fairly obvious, and it means at once a friendly attitude toward any proposals we may make, which is no small advantage. Second, we have an enormous school system in a state of flux and manifestly on the verge of a great advance. It is quite clear that the Government, whatever party is in power, intends to use the schools as a major instrumentality for reorienting the nation to the demands of peace. High-school and college enrollments are almost sure to leap upward. New types of adult schooling on a very large scale are virtually certain. Moreover the patterns are not set, and the guiding ideas are still very fluid. What kind or kinds of education are we going to have? Nobody knows, and everybody is and will be trying to find out. That means that persons and groups in positions of authority will be wide open to feasible suggestions from all quarters, which is another large advantage. Third, we ourselves are far from negligible. Our numbers are large. Our organization is aggressive and enthusiastic. Years of experience have given us quite a range of working ideas and considerable "know how." We are not babes in the woods, lisping a feckless idealism, but pretty well-equipped fighters for a cause. This, of course, is a very cursory summary, and leaves much unsaid. But that is how the broad picture looks to me.

If we can't do something big with a situation like that we ought to be shot. We ought to get together on a concerted policy, reach an understanding of it, and start working it out, and this without a moment's delay, for events will not wait. That is why I believe this wartime meeting so important. It can be far more than just another get-together. It can be the starting point of a new and major development of our work. As for our overall policy, I can find nothing better than what I have already offered: The promotion of a universal, popular, vital musical culture in American life. It is something on which most of us can agree. It involves an evolution, not an abandonment, of our past development. Although very challenging it is not in the least theoretical, or far-fetched, fantastic. On the contrary, it is extremely concrete and realistic. To repeat, I think it will pay us very well to give it the most careful consideration, and to see whether it is not just the thing we want to do, ought to do, and can do.

## III.

Very well, what does such an undertaking demand? It demands plenty. But it does not demand impossibilities. Nothing, in fact, but what our past experience and reflection have already indicated as feasible, workable, and desirable. Certainly we shall have to throw overboard a good deal of rubbish which some people

prize—a good deal of sophomoric nonsense, a good deal of downright chiidishness. I shall mince no words in speaking of these things. The issue is altogether too important. We cannot do a big job without a mature scale of values. Remember that many a promising movement in the past has gone on the shoals and dried up and blown away simply because at a crucial moment the children would do nothing but play with their toys. That could happen to us also, never doubt it. But it need not, if we have our wits about us.

(1) First and foremost we must squarely recognize that vital, authentic, compelling, direct musical experience is the only thing that really does the business. We must insist on vital, authentic, direct, compelling musical experience as the minimum essential and the great essential all along the line from kindergarten to graduate school. We must urge this upon the school authorities, and be prepared to show just what it involves. Here is the source and secret of power—the dynamo to which we must hook up if we are to get anywhere with promoting a vital and popular musical culture on a national scale.

Probably most of you are inclined to agree. But you must understand the consequences. Flatly stated, it means relegating many matters which have absorbed us to a very minor place. Shall we use fixed *do*, or movable *do*, or no *do*? When shall we introduce the dotted quarter-note or the 6/8 time signature? Shall we put the *Nutcracker Suite* into the third grade or some place else? Just how shall we go from rote to note? I do not say that such questions have no importance at all. But I will say that to use up energy fussing over them as if they were the central practicalities of our business is a sign of an infantile rather than a mature scale of values, and that it will prevent us from getting anywhere with a really big job.

There is no power or life in such things. But there is both life and power in music, and our primary concern must be to see that children get music in abundance. This is where we must concentrate our energies. We must see to it that the children get continuing, varied, convincing experiences with music; that they sing, and play, and hear, and discuss inspiring music which means something to them—not trash which fogies consider on their level, or dull stuff which pedants think correct. We must see to it that they get the chance to discover music by being encouraged to create it. Don't stick to some rigid pattern of work because someone told you it was right, or because you're too lazy to think of anything else. Use your wits. Use your inventiveness. Stick to your ultimate aim. For instance, if you find some special talent, exploit it for the inspiration of all, but don't slight the others while doing so. If the standard thing or the accustomed thing doesn't go well, try something different, and don't be scared to do so. Going to grade school ought to mean a continuing opportunity to enter into and become compelled by music. Paste that motto in your hat, and set to work to apply it. Once you clearly grasp this idea, you'll find you won't have to bother about when or whether the children learn to read, whether they ought to use recorders or psalteries, whether they place their voices properly. Once get such things into a vital context, and they will take care of themselves without much trouble. But tackle

them out of context, and they will be defeating. In a word, our business is to see to it that the children grow up in music. That is how to make an elementary school what it surely can be—the seed-bed of a universal, popular, vital musical culture in our national life.

And what of our high schools and colleges? To them also the same principle applies. Authentic, convincing, direct, varied experience with music is the only instrumentality which can do the job we contemplate—the only instrumentality which can make these institutions seminaries of a national musical culture. We want our high schools and our colleges to be schools filled with music. We want varied and significant musical activities to have an important place in their curricula. This requires changes in the curricular arrangements, administrative arrangements, marking and student accounting? So it does. Very well, let us make a study of it. Let us see just what changes would be involved, and then set to work to get them. Remember that we are not advocating some sweeping, inclusive, overall reform. We are working for the due and proper treatment of a subject. In the past such endeavours have gone places, and there is no reason why we can't. Remember, too, that we are not advocating change for the sake of some vague philosophic theory far away from the ground, but for the sake of a very tangible, very important social and national interest. Considering that the public is friendly to music, and that educators today are more receptive than they have ever been, I cannot see the task as hopeless.

(2) This leads to my second point. If we seriously intend to promote a vital national musical culture we must project our programs to bring rich and continuing musical experience to all the students—to all, not to just a few. Perhaps you may think I am talking about requirements. But I am not. Our line of endeavour must not be to get music required of all but to make it attractive and available to all—to develop programs which are hospitable and inclusive rather than snobbish and exclusive. This is the direction we must take, and then the question of required music will tend to solve itself.

Perhaps I can best show you the sort of thing I mean by a fairly concrete example. Consider the case of a man who has for some time been a very successful director of instrumental music in a small city system. He has been able to build up a splendid concert band. It has become a major feature in the school system, and a real community interest and support has been developed. This man feels, and quite rightly, that he has made a valuable and highly constructive contribution. The kids in his band are getting a very worthwhile experience, and he has done a great deal to put music education on the map. Certainly he well deserves our appreciation and support, for such undertakings have unquestionably done wonders for our movement as a whole.

And yet, should we be quite content? Should he? I think not. His work is admirable of its kind, and yet it seems to belong to a phase of immaturity, and needs to be carried forward and expanded. The reason is simply that it reaches a much smaller number than music ought to reach. Suppose that all this energy, all this enthusiasm, all this highly practical musicianship, all this

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# Senate Committee Investigates Petrillo

THE high ceiled and pillared hearing room of the Senate Office Building provided a setting on the morning of March 20 for a session vital to music educators—and, indeed, to all citizens of the United States. Distinguished members of the Senate took their places to hear the details of the "Interlochen case." But, as Joseph E. Maddy, president of the National Music Camp (Interlochen, Michigan), and former president of the MENC, pointed out, a greater issue was at stake, namely, whether a union or any other group, shall deny to non-sponsored music the freedom of access to radio. Basic to the discussion was the question of whether the guarantees of the Bill of Rights shall be considered to embrace musical expression.

Senator Clark of Idaho, who has led the investigation, served as chairman of the hearing, which was attended by Senators Vandenberg and Ferguson of Michigan, McFarland of Arizona, and Tunnell of Delaware. Mr. Maddy was accompanied by Joseph J. Herbert, his legal counsel, who is also regent of the University of Michigan.

After hearing the statement read by Mr. Maddy, the senators present indicated their desire to assure an opportunity for non-sponsored educational musical organizations to be heard on the networks. "I am sure," said Senator Clark, "that the Senate would approve a bill if one can be written. We have sent drafts down to the Justice Department but the lawyers tell us that those we have sent are unconstitutional." Senator Clark then asked Mr. Maddy whether he could suggest legislation which would prevent Mr. Petrillo from exercising a national censorship over music on the networks.

Mr. Maddy said he and Mr. Herbert would give further thought to this question and would submit a suggested pattern of legislation.

The text of Mr. Maddy's statement to the Senate Committee follows.



WHILE my statement is directly concerned with the banning of broadcasting from Interlochen, in July 1942, by James C. Petrillo, president of the American Federation of Musicians, the issue involved is much broader. It affects the rights now of all of the children of America—rights guaranteed American citizens by the Constitution of the United States. Mr. Petrillo now has extended his Interlochen broadcast ban to forbid broadcasting by all school bands and orchestras.

I wish at the outset to make a clear distinction. Mr. Petrillo's action in forbidding broadcasts by school bands and orchestras has no relation whatever to his action in forbidding union musicians to make transcriptions and recordings. I am not concerned with that dispute. I have no commercial purpose to serve. I am here because I believe it to be the duty of Congress to see to it that private interests shall not monopolize this great new facility to the exclusion of its use for the public welfare in the field of music education.

Let me state emphatically that I am in full sympathy with the efforts of the American Federation of Musicians to obtain maximum employment for its members. I became a member of the American Federation of Musicians in October 1909, and have been a member in continuous good standing ever since—for thirty-five years. For twelve years I earned my entire livelihood as a professional musician, playing violin, viola and clarinet in

the Minneapolis and other symphony orchestras, also playing saxophone in one of the leading dance orchestras of the Middle West.

During my career as a professional musician I have carried membership in the five American Federation of Musicians locals: Minneapolis; Chicago; Wichita Falls, Texas; Rochester, New York; Richmond, Indiana. I still maintain membership in the latter local.

During the years 1917 and 1918, which I spent in Chicago, I was in close contact with the affairs of the Chicago Federation of Musicians, Local No. 10 of the A. F. of M. At that time the membership of the Chicago Federation of Musicians was approximately 3,000. About 800 of these members earned their entire livelihood by their musical services. The others were printers, cigar-makers, clerks, and members of other trades and professions, or students, who joined the Union for the purpose of obtaining occasional employment, playing for dances or special events, but who were not dependent upon their musical activities for a livelihood.

In 1943 Mr. Petrillo reported that of a total membership of 11,000 in the Chicago Federation of Musicians, 6,600 were regularly employed—as compared with approximately 800 in 1918. The population of Chicago had increased only 10 per cent during this period. Apparently in Chicago there were eight times as many fully employed union musicians in 1943 as there were in 1918, before the advent of radio, sound film and the juke box.

It has always been the case that many members of the musicians' union do not expect or even wish to obtain full-time employment, or to earn their entire livelihood by musical performance. They have other occupations and wish to obtain only an occasional engagement. It is necessary to join the Union, however, in order to be permitted to play even an occasional engagement. So naturally Mr. Petrillo can claim that a very large percentage of members of the musicians' union are not fully employed as musicians. This condition prevailed before Petrillo and will necessarily continue after Petrillo. Banning school music from the air will not change this situation.

Membership in the Union is no guarantee of musicianship or performing ability. The fact is that the Union will admit anyone who is willing to pay the initiation fee and dues, without regard to skill or ability. Once in the Union Mr. Petrillo demands employment be provided for them. I submit that there need be no permanently unemployed *good* musicians.

American music education received tremendous impetus from World War I. School bands and orchestras were a rarity in 1918. Now nearly every high school in the land boasts at least a band, and usually an orchestra and a fine choir. At the present time there are between 1½ and 2 million boys and girls in school bands and orchestras in the United States. Of these, approximately 3 per cent have the capacity to become professional musicians—if sufficient employment opportunities are available. The remaining 97 per cent will become supporters of better music—of symphony orchestras, opera companies, summer concerts, better recordings, better radio and motion picture music—all of which will increase the employment of professional musicians who are qualified; who can meet the increasing standards of performance demanded by millions who have received musical training in our American schools.

Many thousands of professional musicians have become teachers of music in our educational institutions—leaders of school bands and orchestras. I am one of these. Other thousands have derived much more income from giving private music lessons to members of these school bands and orchestras than they ever earned as performers.

About half of these boys and girls take weekly private lessons, at an average fee of \$1.00 per lesson. That adds up to around 50 million dollars per year, to which may be added another 25 million dollars earned by those who are paid salaries for directing school bands and orchestras. The average salary of a school band or orchestra director is slightly under \$2,000 per year—and they are not permitted to give private lessons.

Mr. Petrillo maintains that music instruction in the schools has only one purpose—that of training new musicians to take away employment from union musicians. In 1941 he told the treasurer of the National Music Camp that "Maddy and all other music educators are murderers. They are training musicians to take the bread and butter from union musicians, causing them to

THE JOURNAL presents here the major portion of the prepared text of a statement made by Joseph E. Maddy to the Subcommittee of the Committee on Interstate Commerce of the United States Senate. The Editorial Board recommends to all JOURNAL readers, indeed to all loyal citizens, thoughtful consideration of Mr. Maddy's frank and considered review of the facts as he sees them. In the spirit of fairness which impels publication of Mr. Maddy's statement, the Editorial Board offers similar space and prominence to a presentation of the position and viewpoint of Mr. Petrillo and the American Federation of Musicians, if supplied by an authority qualified to make reply to Mr. Maddy—whether or not such reply is directly related to the Senate Committee's investigation now in progress.

Among the members of the Music Educators National Conference there are hundreds of men and women who are also members of musicians' unions. On the face of it, and as is made clear by Mr. Maddy in his statement, there can be no quarrel in principle between the members of the Music Educators National Conference and the members of the American Federation of Musicians. The two organizations are in no sense competitors; indeed, in the minds of most musicians and music educators, or at least in the opinion of those who are acquainted with the basic purposes and activities of the organizations, they are colleagues in the protection and advancement of professional, educational and cultural interests represented in the area of music.

These organizations—two of the most powerful music groups in the world—could have no fundamental differences in viewpoint so far as the beliefs and attitudes of the members are concerned, if the organizations are true to their statements of purpose and function. Differences of personal opinion, yes—human nature being as it is—but not differences as to fundamental principles which are inherent in our American way of life.

Consider the number of music educators who are members of the American Federation of Musicians—men and women who now have or have had active participation in their respective local musicians' union units. Consider also the much greater number of union musicians, including those who happen to be employed in the field of music education, who are loyal supporters of their schools—and whose taxes, incidentally, help pay the bills for the schools—and whose children or younger brothers or sisters are benefitting by the work of the local school music department.

The chief proponent of one side of the argument regarding freedom of the air for educational broadcasting, which has resulted in the investigation by the Senate Committee, seems to be Mr. Petrillo. Just how much actual support he receives from the members of the American Federation of Musicians will be apparent if and when the musicians and citizens who are members of the Union decide to express themselves.

In view of current developments in the field of education, in which music education has been given such an important part, nationally and internationally, it might be well worth while for music educators, themselves, to undertake an investigation; to take stock not only in order to define the position in which we are now placed, but to see whether we are to proceed on the basis of a trade or an art—on the basis of educational or vocational employment—on the basis of culture or commerce, or both, or all.

The Editorial Board will welcome expressions which will afford thoughtful and authoritative contributions to the discussion of this entire subject—whether supplied by union or non-union members of the music profession, by music educators, general educators or laymen.

starve to death." Mr. Petrillo decries the cultural values of music. To him music's only value is to provide a means for members of the musicians' union to earn money.

In 1918 there were about half a dozen major symphony orchestras in the United States. By 1943 there were at least thirty-five such orchestras—most of them of better quality than any of those existing in 1918. This condition is a direct outgrowth of the program of music education in our public schools. In 1918 fully 90 per cent of the members of our symphony orchestras were foreign born. Before the outbreak of World War I, German was the only language spoken at nearly all symphony orchestra rehearsals. Today fewer than 50 per cent of our symphony players came from abroad. Musicians trained at Interlochen are to be found in nearly every symphony orchestra in America. The concertmaster and first trombonist of the National Symphony Orchestra, here in Washington, were trained at Interlochen.

The claim that the school band and orchestra movement in America has been due largely to radio is refuted by the fact that there are twice as many school bands as orchestras, while radio has presented at least 500 orchestral broadcasts to one band broadcast.

No other country in the world has experienced such a musical awakening as has the United States during the past quarter of a

century. The time is near when every town of 5,000 will have its own amateur symphony orchestra, choral society and summer band. They will be made up of musical enthusiasts, trained in the school bands and orchestras, who perform for the joy of participation. It is doubtful if they will become unionized, although this is not an impossibility. *But most of the members of such organizations will not expect to earn their livelihood from music performances.* Music will be their hobby, or avocation. They will be the supporters of fine concerts by visiting artists and professional groups.

I believe that music educators and members of school bands and orchestras are in sympathy with the general aims of the American Federation of Musicians in seeking maximum employment for qualified professional musicians. The three per cent who intend to follow musical performance as a profession are vitally concerned with the future of this calling. The directors and teachers of school music students are equally concerned that opportunities shall be available for employment of school graduates who become excellent performers. *They are also concerned that opportunities for hearing good music shall be available to those who have learned in school to discriminate between mediocre and good music.*

The Music Educators National Conference has on many occasions expressed a sympathetic attitude toward the American Federation of Musicians. As a leader in the school band and orchestra movement I have personally played an active part in bringing about and maintaining friendly relations between the American Federation of Musicians and the Music Educators National Conference. A. F. of M. representatives have been invited to address our national conventions on many occasions. For many years Joseph N. Weber, Mr. Petrillo's immediate predecessor as president of the A. F. of M., called upon me personally to settle misunderstandings between union musicians and school music groups in any part of the United States. I recall no instance where I was unsuccessful in this service.

On the other hand, Mr. Petrillo has maintained a hostile attitude toward school music for many years, while he was president of the Chicago Federation of Musicians and before he became president of the A. F. of M. I should like to cite a few instances to illustrate this attitude:

(1) In 1928 I was invited by the Music Educators National Conference to bring together some 300 outstanding high-school musicians from all parts of the United States to form a National High School Orchestra as a demonstration feature for the convention of this body, held in Chicago. Arrangements were made to broadcast this demonstration over the NBC network. Two days before the scheduled broadcast Mr. Petrillo phoned me that it would be necessary to employ a fifty-piece union orchestra at \$12 per player as a "standby" or we would not be allowed to broadcast. Parents and friends of these young musicians, in forty states, had been notified of the broadcast and would gather at their receivers at the appointed hour to hear the children play. Rather than disappoint them I engaged the union orchestra at my own expense. (Later on I was reimbursed by MENC from a fund collected for the purpose by the officers of the Conference.)

(2) For three winters I conducted radio music lessons over NBC from Chicago studios, which were under the domination of Mr. Petrillo. I was treated as a non-union musician in that a standby director was required. A payment of \$25 to the union was demanded whenever I permitted a radio pupil to play a few notes over the air as a part of the instruction program.

(3) For two years I was in charge of an NBC sustaining (non-commercial) program called "Music and American Youth," the purpose of which was to demonstrate the achievements of school music groups in various sections of the country. Each program originated in a different city. When this program was scheduled to originate in Chicago, Mr. Petrillo forbade any school instrumental musician to take part.

(4) When the Music Teachers National Association met in Chicago, Mr. Petrillo refused to permit any student demonstrations of educational procedures to be given at the convention headquarters, even though these demonstrations were in no way commercial, nor competitive with the services of union musicians.

In 1930 when the National Music Camp was struggling for existence—hanging in the balance, so to speak—I asked a great favor of the American Federation of Musicians. I asked for the privilege of broadcasting eight commercial programs from Interlochen (the Majestic Radio Hour) at a fee of \$2,000 per program. I went before the International Executive Board of the A. F. of M., meeting in Boston [when Mr. Weber was president], and suggested that we be permitted to accept this engagement with the understanding that we would pay the regular fees to the members of the seventeen-piece union orchestra which we would displace. Permission was granted, with the understanding that it established no precedent and that we announce on each program that "This program is presented in co-operation with the American Federation of Musicians in the interests of living music." Although there have been many opportunities for commercial radio programs from Interlochen, no such broadcasts have since been made.

In 1936 I was elected president of the Music Educators National Conference for a two-year term. One of my chief objectives during my term of office was to establish a basis for permanently friendly relations between union musicians and music educators. In June 1937 I went before the International Executive Board of the A. F. of M., meeting in Louisville, Ky., with a proposal previously approved by the officers of the Music Educators National Conference. (Mr. Petrillo was then a member of A. F. of M. Board, but had not yet become president.)

My proposal was that the governing bodies of the A. F. of M. and the Music Educators National Conference jointly formulate a code designed to establish a clear understanding as to the limitations of the fields served by each of these organizations. The sole purpose of this code was to protect union musicians from competition from school bands and orchestras. My plan was to distribute copies of this code to school authorities throughout the country so they would not order school bands and orchestras to play in competition with union musicians. School authorities had been at fault in this respect much more frequently than school

music directors, as most school band and orchestra directors were members of the Union.

I presented to the International Executive Board of the A. F. of M. a suggested code of ethics which might serve as a basis for acceptance. I will read provisions of this proposed code as proof of my sincere desire to safeguard the interests of union musicians:

(1) The field of entertainment is the province of the professional musician.

(2) Music education may include demonstrations and certain other activities which are not in conflict with the interests of professional musicians, such as:

(a) School functions, initiated by the schools as a part of a school program, whether in a school building or other building.

(b) Community functions, organized in the interests of the schools strictly for educational purposes, such as PTA meetings, Civic clubs, etc.

(c) School exhibits.

(d) Occasional broadcast demonstrations when presented with the sole purpose of acquainting the public with the type of music instruction offered to the children of a community or an institution.

(e) Civic occasions of sufficient general interest to enlist the cooperation of all persons, such as those held by the GAR, American Legion, etc., when such participation does not usurp the rights and privileges of local professional musicians.

(f) Benefit performances for charity.

(g) Education or civic services that might beforehand be mutually agreed upon by the school authorities and representatives of the Union.

On July 2, 1937 (about three weeks after my meeting with the Board) I received the following communication:

Dear Sir and Bro: This is to officially advise you of the following action taken by the International Executive Board at its meeting held in Louisville, Ky., on June 12, 1937:

Joseph E. Maddy, a member of Local 388, Richmond, Indiana, and president of the Music Educators National Conference, appears before the Board in connection with the competition of school bands. He states that a national code of ethics satisfactory to the American Federation of Musicians should be worked out similar to the code of the State of Pennsylvania for the purpose of stopping all competition of school musicians with union musicians. Brother Maddy suggests that committee from the National Executive Board and the Musical Educators National Conference be appointed to work out a national code of ethics.

The Board decides that it will meet with the Committee of the Music Educators National Conference for that purpose.

Fraternally yours,  
(Official Seal) Signed: FRED W. BIRNBACH, Secretary, A. F. of M.

In spite of this decision I was unable to arrange a meeting with representatives of the A. F. of M. Eventually I received a telegram stating that the officers of the A. F. of M. believed the matter to be one for local unions to decide. I was informed unofficially that Mr. Petrillo had brought about this reversal of opinion.

The music educators organizations and union musicians of several states have adopted codes of ethics which have practically eliminated all misunderstanding between school groups and union musicians. Among these states are Pennsylvania, Ohio and New York. These codes were broken by Mr. Petrillo's orders in the fall of 1942 when he prohibited the broadcasting of programs from the Cincinnati [Ohio] Conservatory of Music and the Eastman School of Music of Rochester, N. Y., both of which had been jointly approved by the music educators and union musicians of these states. This would indicate that local codes of ethics, as recommended in the telegram mentioned above, were not considered binding by Mr. Petrillo when he became president of the American Federation of Musicians.

I wish to submit one more example of Mr. Petrillo's actions to show that he rules the American Federation of Musicians without the formality of approval of his acts by the organization or its officers.

In 1941 Mr. Paul Whiteman arranged to bring his band to Interlochen, at his own expense, for the purpose of giving a benefit performance for the National Music Camp. Three days before the scheduled concert Mr. Petrillo notified Mr. Whiteman's manager that Whiteman would not be permitted to donate his services or the services of his band because "there are too many benefit performances. They should be stopped."

Rather than cancel the concert, which had been widely advertised, we arranged to pay the members of the Whiteman organization the union-scale fees for such an engagement—which fees would be in addition to the weekly salaries paid the men by Mr. Whiteman. When Mr. Petrillo learned of this he decreed that the National Music Camp must pay the Whiteman band members *three times* the union scale, and insisted that a written contract be executed and a copy of this contract delivered to him personally. Before signing this contract I phoned to two members of the International Executive Board in New York and was told by each that "the matter is entirely in Jimmie's hands. We have nothing to do with it."

On July 10, 1942, Mr. Petrillo notified the National Broadcasting Company that they would not be permitted to broadcast a program scheduled for the following day from the National Music Camp—or any of the other programs scheduled to be broadcast from Interlochen that season. I do not believe Mr.

Petrillo ever claimed that this act was decided by the American Federation of Musicians or its officers. I am quite sure that a great majority of the union musicians of America did not approve such an act. I have talked with a great many union musicians on the subject, who have invariably expressed themselves substantially as follows: "Of course we do not favor the banning of broadcasts from Interlochen, but we dare not say so in public for fear we will be thrown out of the Union."

The National Music Camp had broadcast weekly programs during the eight-week camp season for twelve years without a protest from anyone. These broadcasts had become a traditional summer feature, at a time of year when professional symphony orchestras were disbanded—and therefore the programs were serving a national cultural need.

Except the first season, when the program was commercial under circumstances which I have explained, these programs were public service sustaining programs—programs for which the network and affiliated stations received no income. I am told a paid standby orchestra was always maintained in the New York NBC studios for all Interlochen broadcasts, so there is no basis for any claim that the Interlochen broadcasts interfered with employment of union musicians. The flood of public indignation against Mr. Petrillo's act in banning these broadcasts is indicative of the attitude of the people of the United States toward such curtailment of the freedom of the air in broadcasting. No man can deny that this ruling is in direct violation of the law governing radio broadcasting, which states that all broadcasting shall be "in the public interest, convenience and necessity."

Appeals made to Mr. Petrillo by the students of the Camp, asking his reasons for banning the broadcasts, were ignored, as were invitations to Mr. Petrillo to visit Interlochen and see, first hand, what was being accomplished by these young musicians from every corner of the United States.

In a letter to chairman James L. Fly, of the Federal Communications Commission, dated July 30, 1942, Mr. Petrillo gives the following reasons for banning the Interlochen broadcasts:

**It is easy to understand that the more free music the radio stations receive, the less need for the professional. That was the primary reason for opposing the broadcasting of the concerts from Interlochen.**

In another part of this letter Mr. Petrillo states:

However, Interlochen is not in as good a position as other school bands and orchestras, because Interlochen is a commercial proposition, while in public schools throughout the country the children receive their tuition free. This is not the case at Interlochen where these children pay \$275 for a period of eight weeks, plus additional fees for private lessons and other items. The fees paid by some of the pupils exceed \$400 per season of eight weeks. This, in my opinion, puts the school squarely on a commercial basis. Radio advertisers pay the musicians and all other participants a commercial price for advertising their commodities, and the same rule should apply to this school.

The Federal Communications Commission investigated Mr. Petrillo's charge that Interlochen was a commercial proposition and found the National Music Camp to be a non-profit educational institution in the strictest sense of the word. To be sure, it is necessary for the Camp to charge sufficient tuition for the eight-week season to cover a full year's insurance, interest on indebtedness and maintenance of buildings and equipment. After sixteen years of operation the National Music Camp is still striving to raise money to pay for the original construction costs of the Camp.

The National Music Camp is a non-profit educational corporation, declared exempt from taxation by the Michigan Attorney General and by the United States Attorney General. The Camp is affiliated with the University of Michigan and much of its instructional program is controlled by the University. Since 1939 each session of the Michigan State Legislature has appropriated funds in support of certain activities of the National Music Camp.

If the National Music Camp is a commercial proposition, so are Yale and Harvard, the University of Michigan, and all other colleges and universities—in fact every school that charges tuition.

As I previously stated, the National Music Camp has had many offers for broadcasting commercial programs at attractive fees, but such offers were never considered because of the possibility that they might lead to competition between school pupils and union musicians. When, in August 1942, Mr. Petrillo banned the making of transcriptions and recordings by members of the Union, the National Music Camp was besieged with requests that such recordings and transcriptions be made by the Interlochen student musicians—for the purpose of fighting the A. F. of M. action. All such requests were dismissed without a moment's hesitation, in spite of Mr. Petrillo's repeated hostile acts toward the Camp. We were unwilling to take any action which might be against the best interests of the union musicians.

Mr. Petrillo's claim that "the more free music the radio stations receive the less need for the professional," does not stand up for the reason that when free (amateur) music is broadcast it is without income to the station. No radio station can survive unless it sells a large percentage of its time for commercial pur-

poses, since it is only from such sales that the station derives its income.

All commercial radio program sponsors pay for the program talent. I never heard of a commercial radio program using amateur musicians for the purpose of obtaining free music.

I challenge Mr. Petrillo to cite a single instance within the past ten years when the broadcasting of any school band or orchestra has deprived any union musician of a dollar of income. I further challenge Mr. Petrillo to cite one instance wherein his rulings of the summer and fall of 1942, banning Interlochen and other school music groups from the air, have resulted in a single dollar of additional income to any member of the musicians' union.

Broadcasting in the United States falls into two general types: (1) Advertising, or commercial broadcasting, which, though not strictly within the interpretation of the act of Congress (that all broadcasting shall be "in the public interest, convenience and necessity") is considered necessary in that it provides the income which supports the broadcasting stations. Commercial broadcasting is subject to commercial controls and regulations, which include collective bargaining and closed shop arrangements. (2) Sustaining, or public service broadcasts, which include purposes of education and general culture. Such broadcasts are strictly in conformity with the law governing broadcasting in the United States. Sustaining broadcasts are presented without income to the stations and usually without payment for talent. Such public service broadcasts should not and cannot legally be subjected to closed shop and other commercial controls.

Commercial and sustaining types of broadcasting might be compared with the use of city streets, which are used for commercial purposes by taxi drivers and for non-commercial purposes by other citizens. Should the taxi drivers declare that you or I could not drive on the streets of the city unless we joined their union we would be in the position of the amateur broadcaster today.

But little imagination is required to foresee what will happen if the present situation is not curbed. In the not-too-distant future no speaker will be permitted to talk over the air unless he is a member of, or obtains permission from some union.

The January 1944 issue of *The International Musician*, official publication of the American Federation of Musicians, devotes many pages to a report by Mr. Petrillo on the controversies aroused by his acts banning the broadcasting of school music groups and of making recordings by union musicians. I would like to quote one paragraph from page ten of this report:

**However, when all the shooting was over and we came to the summer of 1943, there was no Interlochen high-school student orchestra on the air. Nor was there in the year 1943 any other school band or orchestra on the networks and there never will be without the permission of the American Federation of Musicians.**

The above declaration by Mr. Petrillo was answered in part by the following resolution adopted by the Music Educators National Conference at St. Louis, Mo., March 6, 1944:

**While we are in sympathy with the aims of the American Federation of Musicians in its efforts to obtain maximum employment for its members, we do not recognize the claim that the American Federation of Musicians or its officers have the sole right to determine who shall be allowed the use of the air waves in broadcasting. We, therefore, urge adoption of an agreement or code of ethics between the Music Educators National Conference and the American Federation of Musicians which will permit the continued development of music education to whatever extent such development does not result in actual loss of employment to members of the American Federation of Musicians.**

I have received many letters from members of the Congress, all of which imply that there is nothing that can be done about restricting the powers assumed by Mr. Petrillo. In one of these letters it was suggested that if I would communicate with Mr. Petrillo some sort of arrangement might be worked out which would be reasonably satisfactory.

I have not communicated with Mr. Petrillo. I am not interested in a "reasonably satisfactory arrangement." Chamberlain and Hitler worked out a reasonably satisfactory arrangement at Munich—with final results we all know too well. I would prefer never to broadcast educational programs than to do so only with the permission of Petrillo or any other dictator.

*It matters little whether we broadcast again from Interlochen. But it is of the utmost concern to every American that the use of radio—the greatest avenue of communication and culture ever devised by man—shall not be denied our children—and their children—and their children's children.*

It is incredible, you will agree, that the Congress would ever by law deny education the use of radio for non-commercial purposes, yet that is exactly what a union dictator has done by fiat. It seems outrageous that one union boss has been permitted to do that which the Congress could not and would not do.

Mr. Petrillo has challenged the authority of the Government of the United States of America. Do we accept that challenge? I for one will never cease to fight for the freedom of the air and for the honor of being a free American.

# The Army Music Program

CAPT. M. CLAUDE ROSENBERRY

THE ARMY MUSIC PROGRAM had its inception in June 1941, when an officer with outstanding musical and military training and experience was assigned to duty from the field to the Recreation and Welfare Division of the Morale Branch of the Adjutant General's office. The title given to the incumbent of the new position was "Music Officer."

The officer who received the assignment to organize the Army's first official music program was Captain Howard C. Bronson, whose broad vision, sound philosophy, and indefatigable energy has developed a music program which has been widely and firmly integrated throughout our armed forces wherever they may be located. It is a keen source of satisfaction to note that the accomplishments of this first music officer have been recognized by promotions in rank to Major, and more recently to Lieutenant Colonel.

The detailed comprehensiveness of the Army music program would be difficult to recount within the limitations of this presentation; however, salient features are herewith outlined.

The music program is predicated on a basic philosophy of morale building through soldier participation, emotional stability through self-entertainment, and a combat attitude through the use of music as a weapon. It is the aim of the program to realize this philosophy wherever the soldier may be located.

The program is motivated through the personal activities of approximately seventy-five music officers, about half of whom are working with and through the Special Services officers in the Service Commands of this country, and the remainder in the theatres of operation overseas.

When additional music officers were first authorized during the latter part of 1942, a selected group of nationally-known music educators and professional musicians were procured and commissioned as captains in the Army of the United States. After January 1943 the further procurement and commissioning of music officers directly from civilian life was discontinued, for the reason that well qualified commissioned officers were then becoming available from within the armed forces. It is a matter of note that all music officers received their orientation and training at the School for Special Service.

The principal functions of the music officer are to:

- (a) Survey an assigned installation and advise with the Special Services officer on the music program to be established, and its coordination with other activities.
- (b) Select and train song-leaders, from among the enlisted men.
- (c) Select and train players of small pocket-size instruments, from among the enlisted men.
- (d) Organize and train quartets, glee clubs and chapel choirs.
- (e) Discern musically talented individuals among the enlisted personnel, and establish ways and means for their best utilization.
- (f) Assist band leaders, hostesses, chaplains and Special Services officers in all matters pertaining to music.
- (g) Motivate the use of music for reconditioning, rehabilitation and recreation in the hospitals.

The basic feature of the soldier participation music program in this country is the training of thousands of song-leaders and players of small "pocket-size" instruments, from among the personnel of the Army. The

enlisted men selected to receive this training are not necessarily men of musical background but rather are men of enthusiasm, initiative and natural leadership, who enjoy music, are able to "carry a tune," and have a good sense of rhythm. Although the program might generally assume the proportions of mass production and performance, in reality it carries right down to the smallest echelons and installations.

An informal, non-technical handbook for music directors is supplied by the Special Services Division for use in training U. S. Army song leaders. Each trainee also receives a copy of the "Pocket Guide for the U. S. Army Song Leader," which contains valuable aids and suggestions.

Song materials are made available through a number of sources:

(1) *The Army Song Book*. A collection of sixty-seven selections, representing a cross-section of service, patriotic, nationality, folk, sacred, ballad, and old favorite songs, "compiled by The Adjutant General's Office in collaboration with The Library of Congress and published by order of the Secretary of War. This book is the property of the United States Government and its contents may be used only within the Military services." Army regulations provide for a distribution of a copy of the words edition to each enlisted man. The music (accompanist's) edition is distributed on a basis of one copy to thirty copies of the words edition.

(2) *The Army Hit Kit of Songs*. The widespread distribution of the Army Song Book and the training of Army song leaders did much to encourage group singing, but naturally the men in the ranks wanted to sing the current song hits that they hear on the air. Therefore, a monthly distribution of the "hit" songs seemed most logical, and in March 1943 the first monthly edition of the "Army Hit Kit" of songs had its release.

The idea of the Hit Kit was made possible by the Music Publishers Protective Association. This organization, representing leading song publishers, has permitted the Army to reprint the words of its songs without fee or royalty payments of any kind. However, the Hit Kit is for the use of the armed forces *only* and under no conditions may copies of either the words or music be distributed or sold to the public.

The six hits of the month are chosen by a blue-ribbon music jury, many of whom are outstanding musical personalities of popular band and radio programs. As a rule, each publication contains two or three "bonus" selections of top favorites with the troops, even though not so well known to the public. Another feature is to include a favorite song of any one of our Allies, in which there is printed an English translation of the words, and also the nationality words, printed phonetically, so that either or both versions may be used. The value of this musical inter-relationship is quite apparent.

The monthly distribution of the Hit Kit is 2,400,000 of the words edition, 71,000 of the music edition, and 3,500 orchestra and band arrangements. Distribution is automatic—through the chief Special Services officers of the

respective posts, camps and stations of this country, and enclosed with the monthly distribution of magazines to all individual units overseas.

(3) *Hymns from Home.* The Music Section of the Special Services Division and the office of the Chief of Chaplains have collaborated in the recent publication of the first issue of a small folder entitled "Hymns from Home," containing twelve non-denominational hymns and the twenty-third Psalm. While most of these folders will be issued to servicemen through the chaplains, the Quartermaster General's department will take 1,000,000 copies of the word-edition and wrap them around K-rations to send to the war fronts.

The fighting men may then have the hymns handy to assist them in singing their prayers, if they wish, while going into battle or while waiting in combat zones for the call to action.

Titles of the hymns, for which there is also a music edition issued on the basis of certain numbers of men, include: God Will Take Care of You; Faith of Our Fathers; America the Beautiful; Sweet Hour of Prayer; There's a Church in the Valley; Abide With Me; All the World Shall Come to Serve Thee; I Would Be True; Battle Hymn of the Republic; God Bless America; Day Is Dying in the West; Come, Thou Almighty King; and O God, Our Help in Ages Past. Incidentally, a film on "Hymns from Home," somewhat similar to "Fantasia," is being prepared and will go out with an edition of "G.I. Movies" service, available to all of our Army posts, camps, stations and general hospitals throughout the world.

(4) *Song Slides and Song Shorts.* Chiefly for use in the Army theatres, classrooms, mess halls, service centers, day rooms and hospitals.

(5) *Folios of Music.* Containing about fifteen publications of community songs, ballads, art songs, minstrels, musical comedy songs, and favorite piano selections. These folios are for use on the pianos in the day rooms and service centers.

(6) *Octavo Music.* This includes all combinations of men's, women's, and mixed voices for both large and small ensembles of WACs and enlisted men. It is a privilege and pleasure to report that a worthy portion of this material has been graciously contributed by members of the Music Educators National Conference and their respective school districts and institutions, in response to an appeal made by the MENC to its membership. This music is meeting a particular need of the armed forces overseas, where it is practically impossible to procure this kind of material locally. The Music Section of the Special Services Division takes this opportunity to express its sincere thanks to the MENC and its members concerned, for this patriotic coöperation.

(7) *List of Choral Music.* The Music Section has prepared a comprehensive, classified list of choral music recommended for soldier singing, which includes all various types, as well as catalog numbers, prices, and publishers' addresses. It has proven valuable to the armed forces as source information.

The small pocket-size instruments include the tonette, song flute, ocarina, harmonica, and ukulele. The playing of these instruments is easily and quickly learned through means of a very clever and effective "Ten-Minute Self Instructor" which has been prepared, published, and distributed for this purpose by the Special

Services Division. These pocket instruments are popular and widely used, and are particularly effective in small and isolated installations where radio, movies and other types of conventional and usual entertainment are not available.

Various types of music kits containing instruments, from the small pocket-size up to an instrumentation of fourteen to sixteen pieces for dance and concert orchestras, are made available at the ports of embarkation and sent overseas to units and installations of up to a thousand troops which do not have an authorized band.

An important feature of the Music Program is to increase the quality and utility of the Army bands. Three steps are herewith outlined:

(1) The training of Warrant Officer band leaders, wherein the Chief of the Music Section of the Special Services Division has staff supervision of the Army Music School at Fort Myer, Virginia.

(2) The training and orientation of newly inducted professional musicians who are classified at their Reception Centers as skilled bandsmen. A selected number of these musicians are assigned by the Adjutant General's office to a Bandsman Replacement Training Center where they receive six weeks of intensive basic military training, and nine weeks of intensive military band training and orientation. On completion of this training they are reassigned by the A.G.O. to newly activated bands, or as authorized band replacements. The supervision of such band training units is likewise under the Chief of the Music Section of the Special Services Division.

(3) The utility of the Army bands is broadened beyond the usual military functions by the music officers in assisting them in developing socialized or entertainment functions, such as:

(a) Organizing two or three dance bands within the unit.

(b) Organizing a glee club, a string quartet, a trumpet trio, a woodwind quintet, etc., within the unit.

(c) Training the members of the band to carry on the teaching of the enlisted men in the playing of small pocket-size instruments.

The Music Subcommittee of the Joint Army and Navy Committee on Welfare and Recreation has prepared for distribution by the Music Section of the Special Services Division a list of band music as a practical guide to available material suited to the requirements of twenty-eight-piece Army bands. The list is not presented as a complete survey of *all* such music, but as a selection of material which will be found generally useful, and which will be within the instrumental range of twenty-eight-piece combinations.

One of the outstanding projects of the Army music program is its production and distribution of the V-Discs, which are a monthly release of practically non-breakable phonograph recordings including current and favorite songs and marches, as well as classical, concert, military, sacred, folk and patriotic music. The distribution includes 10 per cent of the recordings in the posts, camps and stations in this country and 90 per cent to the theatres of operation overseas.

Hand-wound phonographs are made available to the ports of embarkation for overseas distribution to isolated outposts and stations. Also a monthly release of transcriptions of radio broadcasts for use of public address

CONTINUED ON PAGE FORTY-EIGHT

# A Declaration of Faith, Purpose and Action

RESOLUTIONS ADOPTED BY THE  
MUSIC EDUCATORS NATIONAL CONFERENCE  
ST. LOUIS, MARCH 6, 1944

THE MEMBERS of the Music Educators National Conference reaffirm their faith in music as a beneficent agent for making life more satisfying. In peace and in war music is one of the most important sources of spiritual sustenance.

We continue to assert our belief in music, in education, and particularly in the development and refinement of attitudes, feelings, and emotions; and we reaffirm that such education is even more necessary in time of war than in time of peace, and that it is possible to carry it on and even make plans for extending its influence without in any way interfering with our duties and responsibilities toward the war effort.

Therefore, let us have more music, because musical experience is an influence that trends strongly in the direction of the very ideals and social principles for which we are fighting the war.

## I

### MUSIC IN THE ELEMENTARY GRADES

WE recommend that increasing emphasis be placed on the program of music education in the elementary grades; that teacher training institutions support this program by stressing this phase of teacher preparation and that maintenance of standards be supported by state-wide supervisory service through state departments of public instruction.

## II

### AMERICAN FEDERATION OF MUSICIANS

WHILE we are in sympathy with the aims of the American Federation of Musicians in its efforts to obtain maximum employment for its members, we do not recognize the claim that the American Federation of Musicians or its officers have the sole right to determine who shall be allowed the use of the air waves in broadcasting. We, therefore, urge adoption of an agreement or of a

code of ethics between the Music Educators National Conference and the American Federation of Musicians which will permit the continued development of music education to whatever extent such development does not result in actual loss of employment to members of the American Federation of Musicians.

## III

### THE NATIONAL ANTHEM

THE rendition of The National Anthem is frequently marred by the use of instrumental accompaniments, particularly by bands and orchestras, which are at variance with the generally accepted Service Version used by singing groups. We strongly urge the appropriate Federal Government authorities to appoint a representative committee to formulate a standard instrumental version of The National Anthem to coincide with the vocal Service Version as the means of insuring unified renditions.

## IV

### CONTEMPORARY MUSIC

SINCE the surviving portion of today's contemporary music will become the folk music of tomorrow, we recommend that music educators encourage acceptance of that which is deemed to have survival values and that they endeavor to guide our youth in intelligent appraisal of current contemporary music.

## V

### INTERNATIONAL CULTURAL RELATIONS THROUGH MUSIC

SINCE a readily available means of understanding other peoples is through their cultural life, it is our responsibility to foster the realization that music is a universal language and that in the arts all humanity has something in common which they can love and understand.

## VI

### MUSIC FOR ALL THE PEOPLE

WE believe in America; we believe in music; we believe that music is helping to strengthen the power and ideals of our country. Therefore, it is our responsibility to bend every effort to the end that this power of music shall reach out into the whole life of America, through every community, and contribute its full share to our national welfare and development. The music educator's widening horizon must include the complete community in which he functions.

## VII

### MUSIC TO ALLEVIATE MENTAL AND SPIRITUAL STRESSES

PSYCHOLOGY and psychiatry recognize the power of music to bring release from the stresses and strains frequently generated by the complexities of abnormal living such as are common in wartime. We should be alert to the opportunity of serving humanity through coöperation with medical and other appropriate agencies in this critical period.

## VIII

### MUSIC AS AN EXPONENT OF DEMOCRATIC PROCESSES

WHILE we are training millions of our young men to fight, we must also train younger millions to re-establish the ideals and democratic processes for which civilization will again strive. To that end each one of us is under the necessity of searching out procedures of teaching that will make our classroom the highest example of a functioning democracy.

## IX

### RADIO FREQUENCY MODULATION AND EDUCATION

RECOGNIZING the great power of radio as a means of disseminating knowledge and, in particular, as a medium for bringing the benefits of music education to rural and urban areas which are not now adequately served, we urge school administrators and college authorities to investigate immediately the possibilities of utilizing FM (frequency modulation) facilities as an adjunct to the educational program of our schools and communities.

## X

### MUSICAL INSTRUMENTS FOR SCHOOLS

SINCE the manufacture of musical instruments has necessarily been curtailed due to the present national emergency, thereby seriously restricting the development of music education, we recommend that musical instruments be made available for educational use at the earliest possible moment compatible with the requirements of war production.

## XI

### THE FINE ARTS AND FUTURE PEACE

WE hereby support the resolution adopted by the Chicago Conference of the American Association of School Administrators that vigorous efforts be made to include educational leaders at the Peace Table and we further urge that among these leaders there shall be adequate recognition of the great influence music and fine arts may exercise in developing international understanding and good will.

## XII

### MUSIC AS A BOND BETWEEN THE ALLIED NATIONS

FINALLY, and specifically, we recommend that music educators continue and extend their wartime activities, and that particular attention be directed to becoming better acquainted with the music of the United Nations. This is the music educators' immediate responsibility toward strengthening the bond between ourselves and our Allies.



APPROVED and adopted by the Music Educators National Conference at its business meeting Monday, March 6, 1944, St. Louis, Missouri.



NOTE: The foregoing resolutions, presented on behalf of the Council of Past Presidents by Russell V. Morgan, chairman of the Council, were unanimously adopted by the Music Educators National Conference at its twenty-eighth annual convention (ninth biennial) at St. Louis, Missouri, March 6, 1944.

Members of the Council of Past Presidents: Russell V. Morgan (chairman), Joseph E. Maddy (secretary), John W. Beattie, Edward B. Birge, George Oscar Bowen, William Breach, Walter H. Butterfield, Frances Elliott Clark, Louis Woodson Curtis, Peter W. Dykema, Will Earhart, C. A. Fullerton, Karl W. Gehrkens, Mabelle Glenn, Edgar B. Gordon, Henrietta G. Baker Low, Arthur W. Mason, Osbourne McConathy, Elizabeth C. McDonald, W. Otto Miessner, Charles H. Miller, Fowler Smith, Herman F. Smith. (July 1, 1944, retiring president Lilla Belle Pitts will automatically become a member of the Council of Past Presidents. At the business meeting of the Council held in St. Louis, Herman Smith was elected chairman, Mabelle Glenn, secretary, for the biennial period 1944-46.)

# Idaho's Schools Will Sing!

ALVAH A. BEECHER

OF COURSE there is a teacher shortage in all education fields, but the dearth of music teachers is most severe—at least in our state. The answer is simple enough: school music is the youngest of the major teaching fields. Only twenty-five years ago it was a babe in swaddling clothes, but during the past fifteen years it has grown to become a very husky child. Accrediting institutions frankly admitted, years back, that they couldn't keep up with the demand for teachers and directors of music.

Then came the war—a young man's business. Almost overnight the key posts in metropolitan school music were left empty. Replacements were brought up from the small schools and the ranks of women teachers. And who was ready to step into their shoes, in turn? No one!

Some schools took the path of least resistance: they locked the orchestra instruments up in the cupboards, put the band uniforms in mothballs, and sat back to wait for the dawn. But it wasn't as easy as that. Their children, their communities, wouldn't wait—they couldn't wait. Music had become an essential vitamin in their spiritual diet—and it was in the blackness of the war-night that they needed it most.

The wise city-fathers knew what music meant to their children. They had heard the sure step of the school band marching down Main Street. They had seen the citizenship training, the coöperative strength in the rehearsal rooms and on the auditorium stage. They knew there was more than just tone and rhythm in the music pattern. And they knew, too, that the delinquency-bug finds the nibbling pretty lean in the regiment of bright-eyed youngsters absorbed in the school chorus and band and orchestra—or in the noisy gang crowding around the piano at home.

Those who didn't know, found out quickly enough. Two or three months of no music in their schools struck home—with force. The plea for music teachers crescendoed in a nationwide chorus—and it was accompanied by generously boosted salary offers.

That is, almost everywhere—except Idaho. Can we expect our teachers to maintain their families indefinitely on community-loyalty and state-devotion? No. Caught between the war-call on one side and the professionally respectable salary offers from our sister states on the other . . . Idaho stands to lose its school music. At once.

## Bad and Good News in Idaho

A survey made by the Department of Music of the University of Idaho showed that nearly sixty per cent of the schools in the state were threatened with loss of their music programs by September 1944—unless something could be done about it, pronto. The U. of I. Music Department decided to do something about it. The accompanying article, written for *Idaho Educators Journal*, reprinted here by permission, tells the story. Bad news begat the action from which springs the good news announced by Mr. Beecher. Similar investigation and action in other states is indicated!

Maybe some of you will say, "All to the good. It will be a black mark on our state record—for all the world to see. Maybe it will even open the eyes of our people." And you may be right. In time, any antidote might work. But *in time* is not soon enough!

Because all the while we are waiting for our slumbering state-pride to get on its feet—all the while we are waiting for the light of wisdom to spark in our state-house, the real sufferers will be our children. You can't go back and re-wind childhood's film. One showing is all you get. Growing up is no easy job in the balmy weather. What do you think it is in a terror-riding war tornado? If ever our children needed the shining gifts of life, it's now!

Music is one of those gifts, one of the *rights* of childhood. And Idaho's children will have it. Now. And through every day of the black war years to come! Where will we find our teachers? Right here in our own back yard.

First, at the close of the music survey,\* the University Department of Music sent to all Idaho's school superintendents the recommendation that they carry on their music programs some way, any way, until the end of this school year. With this recommendation went materials, lists, and practical suggestions to make this "carrying on" possible. The next step was a workable plan for enlisting and training an emergency corps of teachers to take over the vacant posts next fall.

Recruiting and equipping this emergency corps of teachers will be the work of the school superintendents, and the Music Department of the University, in collaboration. The superintendent unable to employ an accredited replacement teacher will seek, in his own community, a wartime substitute. It may be an older woman, a retired teacher, who needs only a refresher course. It may be a woman with an incomplete academic background, whose earlier education was interrupted by marriage. It may be a teacher fully accredited in another field. It may be a woman with no professional training whatsoever, but whose interest in music and sympathetic understanding of children promise her potentialities as a teacher of music. The selection of the emergency teacher will be entirely in the hands of the superintendent. It is he who knows best the needs of his school and his community. It is for him to say who is eligible, who is needed.

The University's responsibility comes next. To equip these emergency teachers for service next fall, the De-

\* The survey, besides disclosing the perilous situation of the music programs, furnished other pertinent information, including the following items:

Seventy school systems offer music both in grades and high school. Thirteen offer vocal music only in high school, and six instrumental music only. In six schools music is taught in the grades only, and in twelve music is taught only in high schools. Twenty schools—nearly one-fifth of those reporting—are without music teachers.

Of a total of 155 music teachers, 127 teach music exclusively or principally; twenty-eight are part-time music teachers (this figure does not include home-room teachers); sixty-eight teach vocal music only; twenty-five instrumental music only, and sixty-two both instrumental and vocal music. In seventy-five schools a special music supervisor is employed or help is given to home-room teachers by a music teacher. In thirty-three schools the home-room teachers teach instrumental and vocal music without supervision. Thirty-nine schools designate music supervision, with a total of forty-four supervisors.

partment of Music is scheduling special speed courses for the coming six-weeks' summer session.

In name and structure, these courses will be *Workshop Courses*. Each student will be given individual guidance and specific training to meet his own needs, coöordinated with the music framework of the school in which he is preparing to teach.

These emergency teachers will not, of course, approach the proficiency skill of the accredited specialists. No one expects them to cover four or five years' work in six weeks. Their school choruses won't walk off with the medals at the district festival, and their bands probably will be distinguished chiefly by enthusiasm. But they'll keep the hearts of our children singing right up to Victory Day. That is enough.

Protests will come, voluble protests—from righteous educators. "Such letting down of standards is professional suicide!" "It will take years to rebuild the earlier gains in educational requirements!" Of course there will be a loss—a sharp loss. But wars always bring losses in their wake—losses in blood, wealth, culture. Do we

think education or music should be spared? Look at the other professions; look at industry, agriculture. Nurses' aides doing the work of R.N.s in the great hospitals. Housewives are welding in the shipyards. Yes—and school teachers inexpertly but determinedly are running combines in the wheat fields! Jobs to be done—and America, unskilled, but earnestly trying to serve, is answering the call!

The war won't wait for us. It won't wait for pedagogues to decide whether they can afford to accept academic-rationing. It won't wait for solons to decide whether it is constitutional to open a north window on Monday or whether teachers have to eat, anyway. War goes marching relentlessly along—and we can match our steps to its tempo or get out of the running.

Well, we aren't getting out of the running, those of us who care about the health and wealth of our state and our children. We believe, with deep conviction, that music can bring comfort and faith, courage and joy. And we do not believe that war has lessened the need of our people for any one of these.



The MENC Teachers Chorus, George Howerton, organizer-conductor, and a glimpse of the grand chorus of MENC members, which combined under the direction of Robert Shaw to provide one of the most soul-stirring choral performances ever heard in the history of American music—an outstanding feature of the recent biennial meeting of the music educators at St. Louis. The 1,500 singers who participated in this epochal concert were heard over the NBC National Network, and are also now being brought by radio into the homes of millions throughout the Western Hemisphere and in the allied nations in other parts of the world. The latter broadcast feature is an integrated factor of the year-long series of radio broadcasts, "Music in American Life," provided by the State Department of the United States in connection with its International Cultural Relations program mentioned on page 56.

# More About Ensemble Playing

GEORGE E. WALN

AS WE FACE the problem of encouraging greater ensemble participation in the schools of the country, we do it with the full realization and understanding that we are at war. Many smaller schools which boasted upwards of fifty per cent of their total high-school enrollment active in music participation now find themselves with *no* music teachers. Larger schools, too, have had to curtail their programs and double up with the limited number of music teachers available. In spite of this teacher shortage, however, it is reasonable to predict a continued increase in "small ensemble" participation during the war, and after, because of the unquestioned musical value the individual derives from such activity. If we keep uppermost in our minds as teachers that the effectiveness of the whole educational system depends upon what we do for the *individual*, more general student participation in small groups is certain to be stressed by music educators.

There are administrators (yes, and some music directors) who will ask: "Does not the large group—band, orchestra, chorus—supply sufficient training for the youngster in music?" For some performers in the band or orchestra the answer is *yes*, but for the serious music students, *no*. The music progress in the past twenty years in the United States is indicative of the fact that the "large group" has done a magnificent job in most schools. However, the carry-over of *performance* by the individual into later years is indeed disappointing. By the time of high-school graduation a large percentage of players are ready to lay their instruments aside. Even when they attend college, where fine organizations are usually available, they fail to participate. Why is this so? It leads one to wonder if the appeal to the young player in the high-school band or orchestra comes from the excitement of the public performance—the parade, game, rally, etc.—rather than from the love of the music itself and the fun of playing or singing. *Not so with the chamber music performer.* The performance of good music is exhilarating and satisfying. The desire to keep on doing it burns in the player's consciousness with the almost certain outcome that he will find an outlet of performance with his friends and colleagues after school years. As compared with the band and orchestra, the small ensemble furnishes the specific type of musicianship-building which directors agree make for finer bands and orchestras. *Sensitivity* in listening and performing are developed by the performers in well organized small groups; this to a greater degree than is possible in the large groups.



Ensembles should be encouraged and maintained, whether administered through greater responsibility on the part of student leadership, or whether rehearsal time be taken out of band and orchestra rehearsals once or twice each week. Particularly where large groups meet for rehearsal daily, this plan is being carried out widely with great success. Large groups are spending much of their time performing martial and patriotic music, much

of which is rather light. Certain rehearsal periods of these groups are being set aside for small-group playing, thus giving the students experience which helps to offset the curtailed study of concert music. Small brass groups are well suited for certain of the performances which might otherwise call for the band. String and woodwind ensembles are always suitable for many types of civic and school occasions where the orchestra might otherwise be called upon to perform. The director may well keep in mind, however, that public performance for the school and community is not the principal aim of his groups. *The ensemble should be for the pleasure and training of the players.* Public performance should serve mainly as an *incentive* to the fine performance of worthwhile music. The use of students solely to entertain without uplifting either themselves or the community is unpardonable exploitation.

In recent years the coöperation of composers and publishers has meant much in providing good program music for varied combinations of instruments. Likewise, the publication of American editions has made many of the best foreign works available to the general public. A director may now find music written or arranged for almost any combination of instrumentalists he may happen to want to use in his school. Any new or inexperienced teacher in the field may find aid in his selection of music by consulting the *School Music Competition-Festivals Manual*, obtainable at the Music Educators National Conference Office, 64 East Jackson Blvd., Chicago 4. The music lists in the Manual are carefully selected and are graded as to difficulty.



Perhaps it is the smaller school which is in the greatest dilemma as to the best procedure to follow in the maintenance of some kind of ensemble program in the curriculum. Until the school administrator can schedule the activity in school time (and it will be up to the music teacher to hasten this time) the music director will have to encourage student leadership of groups under a system of faculty supervision. Students will often meet before school, at noon, or immediately after school for rehearsal if the leadership is wisely chosen, if the music is interesting, and if the students are working for a specific purpose.

The larger school likewise has its teacher shortage and scheduling problem. The following quotation from a letter written by a friend who is successful with his ensemble training program seems to me to convey a plan which might be helpful in many large schools. He writes:

"Now about our own school—like everyone else's, our program is considerably altered by the war. However, we do not suffer any loss of interest nor any decline of membership so far as music organizations are concerned. For several years now we have maintained a rather large group of ensembles—trios, quartets, quintets,

CONTINUED ON PAGE FORTY-THREE

# American Songs for American Children

UNITED STATES FOLK-SONG SERIES—NO. 3

THIS group of "American Songs for American Children" further illustrates the mutations of folk song.

The Florida game-song version of "Jinny Crack Corn" derives from the minstrel song, "Jim Crack Corn" (also known as "The Blue-Tail Fly"), published (among other places) in *The Negro Melodist*, by Uriah Pierson James (Cincinnati and Philadelphia, 1857).

Likewise from stage tradition is Thomas F. Casey's "Drill Ye Tarriers," which was featured in Charles H. Hoyt's comedy, *The Brass Monkey*, produced in New York City in 1888.

The reverse process is seen in the hillbillyish "New River Train," which has been widely sung on records and the radio.

A dog named Rattler also figures in a Negro chain-gang song.

All of these songs have one element in common—the use of the refrain, perhaps most appealing in the rollicking "Jinny Crack Corn."

—B. A. BOTKIN

## EXTRA STANZAS

### *Jinny Crack Corn*

Right hand up and I don't care,  
Right hand up and I don't care,  
Right hand up and I don't care,  
Master's gone away.

Left hand up and I don't care, etc.  
Both hands up and I don't care, etc.

### *New River Train*

Oh, darling, remember what you said,  
Oh, darling, remember what you said,  
Remember what you said, you would rather see me dead  
Than riding on that New River Train.

Oh, darling, you can't love two,  
Oh, darling, you can't love two,  
You can't love two and your little heart be true,  
Oh, darling, you can't love two.  
  
Oh, darling, you can't love three,  
Oh, darling, you can't love three,  
You can't love three and still love me,  
Oh, darling, you can't love three.

### *Here, Rattler, Here*

Once I had a settin' hen,  
Set her as you know,  
Set her on six dozen eggs  
And hatched out one old crow.

Rattler had a muley cow,  
Muley when she was born,  
Took two jaybirds forty years  
To fly from horn to horn.

Rattler's dead and gone,  
Gone where the good dogs go,  
Better watch out and don't play dog,  
Or you'll be a goner too.

### *Drill Ye Tarriers*

Our new foreman is Dan McCann,  
I'll tell you sure he's a blame mean man;  
Last week a premature blast went off,  
An' a mile in the air went Big Jim Goff.  
  
Now, the next time pay day comes around,  
Jim Goff was short one buck he found;  
"What for?" says he; then this reply,  
"You're docked for the time you were up in the sky."

## Jinny Crack Corn

Moderate

Jinny crack corn and I don't care,  
Jinny crack corn and I don't care, Jinny crack corn and  
I don't care, Mas - ter's gone a - way.

## New River Train

Fast

I'm rid-ing on that New Riv - er train,  
I'm rid-ing on that New Riv - er train,  
The same old train that brought me  
here Gon - na take me home a - gain.

## Here, Rattler, Here

Fast

Old Rat - tier was a fine old dog, Fine as he could  
be Ev - 'ry night at sup - per time, I paid that dog a fee.  
REFRAIN  
Here, Rat - tier, here! Here, Rat - tier, here!  
Call Rat - tier from the barn, Here, Rat - tier, here!

## Drill Ye Tarriers

Moderate

Ev - 'ry morn-ing at sev - en o'clock There's twen - ty tar - ri - ers a -  
work - ing at the rock; And the boss comes a - long and he  
says 'Keep still, And come down heav - y on the cast iron drill.'  
REFRAIN  
So drill, ye tar - ri - ers, drill. And drill, ye tar - ri - ers, drill.  
Oh, it's work all day for sug - ar in your tay,  
Down be - yond the rail - way, And drill, ye tar - ri - ers, drill.

NOTE : The MENC Committee on Folk Songs of the United States wishes to make acknowledgment to the Archive of American Folk Song in the Music Division of the Library of Congress and to all who are cooperating in the presentation of this series.

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are Her Eyes	Watts	Monteverde	Lotti
eration	Manney	Caccini	
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Hark! the Lark	Schubert	O, Hasten, Ye Maidens	Cavalli
Coming	Franz	Invocation of Orpheus	Peri
God Left Only You	Densmore	Let Death Now Come	Monteverde
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ication (Widmung)			
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#### CONTENTS:

He is My Love	Queen Marie Antoinette	The Perfect Hour	Hahn
Hindoo Song	Bemberg	The Gathered Rose	Franck
Clair de lune	Saint-Saens	Open Thy Blue Eyes	Massenet
Ecstasy	Duparc	Could I Forget	Chretien
Maidens, Remember	Dalayrac	How Brief is the Hour!	Massenet
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Rosamond's Manor	Duparc	Could My Songs Their Way Be Winging	Hahn
The Cradles	Fauré	The Sigh	Widor
The Captive	Lalo	Remembrance	Godard
The Bells	Debussy	If Thou Shouldst Tell Me	Chaminade

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# Camp and Sea and Overseas

I WANT to acknowledge your very kind letter and the complimentary things you said about our Jefferson Barracks band [509th and 510th Army Band], which appeared at the recent conference of your organization in St. Louis.

The musicians of the band, I know, enjoyed their part in the event fully as much as did your members. We feel singularly honored in being selected to assist you in the demonstration, and I assure you that the experience was highly beneficial to the bandsmen, both individually, as musicians, and as a group.

As commanding officer of the post I am quite naturally pleased to learn that our men conducted themselves in a creditable manner. I am forwarding your generous praise to all concerned, and want to thank you for your thoughtfulness in writing me.—CONVERSE R. LEWIS, Colonel, Air Corps, Commanding.

The above is a letter addressed to Lilla Belle Pitts, president of the Music Educators National Conference, who had written Colonel Lewis on behalf of the MENC Executive Committee to express appreciation for the "Demonstration of Music in the Army Air Forces" presented during the recent biennial meeting of MENC. The Jefferson Barracks Music Unit gave a complete program at Beaumont High School, St. Louis, arranged in connection with a war bond rally sponsored by St. Louis Public Schools, and presented as a feature of the Conference program. The Concert Band and Military Band unit included a dance band, "jive bombers" dance band, radio orchestra, male glee club, dinner music ensemble, string quartet. Most of the men doubled in two or more of the organizations. General Supervisor was Major F. E. Hammond, chief of the Military Band and Singing Unit, Army Air Forces, General Technical Training Command, former president of the N. E. District of the Ohio Music Education Association. Band Commander—Bennie Maniscalco, Chief Warrant Officer. Band Leader—Edgar L. Barrow, Warrant Officer Junior Grade. Music Officer heading the Special Service Section of the Army Air Forces is Mark H. Hindsley, Maj. A. C., formerly assistant director of bands at University of Illinois, and a member of the Editorial Board of the JOURNAL.

I'VE just finished reading the November-December issue of the JOURNAL, and enjoyed the many fine articles and letters in it. May I again say that I appreciate the fact that my name is being retained on the rolls for the "duration." It is really a treat to keep in touch with the activities of my profession.

Since our arrival in England, we've been quite busy giving the Air Force boys music, motion pictures, theatricals, etc. Our C. O., Capt. F. J. (Lefty) Marineau, head coach at Benson Poly-tech H. S., Portland, Oregon, greatly favors more and more music work, for he is able to see the importance it holds in the desires and likes of our servicemen.

May I put in this suggestion: *Insofar as possible, send reeds, oil, small screwdrivers, cork, pads, etc. to those bandsmen who are overseas. Here in England, accessories are very difficult to obtain. I'm sure other sections are worse. Those band directors who are still on the job could make a vital contribution to your fellow workers who are in music work overseas.*

May your membership drive prove 100 per cent successful in every way. I'm looking forward to the day when I can become an active member again.—MERION J. JOHNSON, 1st Sgt., 32nd Special Service Co., APO 696, c/o Postmaster, N. Y. (Formerly on faculty Kansas City University (Mo.), and Lexington (Mo.) Public Schools.)

[JOURNAL readers please note the sentences in italics.]

I AM serving in the Army Air Forces as Army Hostess at George Field, Illinois. Have charge of the Service Club and it is a most delightful job. I like it very much. Perhaps you would like to record it in the next JOURNAL. I surely would love to see one of the JOURNALS again.—ALMA SCHOCK. Formerly supervisor of music at Elgin, Ill. More recently connected with Educational Department of RCA Victor.

YOUR letter has just reached me. Thank you for the information regarding the retaining of my name on the membership files. I have been in the armed forces since June 11, 1942, and have traveled many miles throughout the Central and Southern states, but expect to remain at this address indefinitely. I am probably listed on your files at either Lexington, or Newark, Ohio. Thank you for your interest, and I trust we can all be devoting our efforts toward more peaceful pursuits in the very near future.—PAUL R. BRADEN, Elk's Club, El Paso, Texas.

THE February-March issue of MUSIC EDUCATORS JOURNAL has just come into the office. I think it's one grand job, and am glad to see so much coverage of music in the Army. It is quite obvious that the JOURNAL is reaching music educators in the armed forces all over the world, as they are writing in requesting the octavo music for which you have made a drive.

At the present reading we have next to nothing in stock for male voices, in any combination. Inclosed you will find some excerpts from letters received, which would be of greater aid in selling the project of collecting octavo music, than anything we could possibly say. Will you stress the fact that music for male voices is most in demand?—O. LENARD QUINTO, 2d Lieutenant, AUS, Music Section, Army Service Forces, Special Services Division.

## SAMPLE EXCERPTS FROM OVERSEAS LETTERS

"I have just recently arrived in China as a Special Service and Orientation Officer. There is a great wealth of talent and plenty of time available, but virtually no instruments or musical scores." → "In one of the bases I am working with I now have a choir of about twenty-five voices who are being directed by a couple of former public-school music teachers. They have only a few song books and most laboriously copy each score by hand for each member of the choir." → "If possible could you send about twenty-five copies of choral music of some selections in the fields of variety, novelty, serious, religious. These selections should not be too difficult." → "Would it be possible also to send some current sheet music." → "Dance arrangements of the latest songs would also be appreciated." → "Would very much appreciate if the Hit Kit could be sent directly to us, also any quartet music or glee club music that might be available to the men here in New Caledonia." → "Not enough music of all kinds, choral, orchestra." → "Choral music in four parts is also in demand." → "Would like quantity of two- and four-part music for choral groups." → "If your Headquarters could procure thirty copies of each of fifteen or twenty glee club numbers of medium difficulty and of a semi-classical variety, each Station [in the Far East] desiring this material could be supplied with one or two copies from which interested personnel could make up whatever copies were needed."

[Captain Rosenberry, in his article in this issue, refers to the generous contribution of choral music made available through the interest of members of MENC and readers of the JOURNAL. Lieutenant Quinto's letter above, as well as the excerpts from correspondence which he supplies, indicates that there is still a larger demand for choral music than can be supplied—and particularly for male voices. While there is a limited amount of use for mixed voice arrangements, it is obvious that there are only a few of the mixed choral groups in comparison to the huge number of male choruses and glee clubs which have been organized among our men in the armed forces throughout the world.]

I WISH to express my appreciation of the gift membership in the Music Educators National Conference. The JOURNAL is my only means of keeping in touch with the field of music education, and you may be sure that I read it eagerly.

I have been here at Camp Lee for seven months and am assigned to the Camp Special Service Office. While my work is chiefly administrative and clerical, I do have contact with the musicians, actors, artists, and writers who really produce the entertainment for the Camp. We have been particularly fortunate in having appear here such artists as Mischa Elman, Eugene List, Dorothy Maynor, and Vronsky and Babin. Babin, by the way, is taking his basic training here.

My very best wishes to my friends in the Conference.—HELEN M. SCHWEND, Pfc., Hq. Co. WAC, Camp Lee, Va.

HAVE your very kind letter of April 9, 1943, in regard to keeping the office informed of my mailing address. I have had so many different addresses the last few months that I thought it best to write when I was more settled. I have missed the MUSIC EDUCATORS JOURNAL very much and wonder if it would be possible to get the back issues, as well as the present ones.—JAMES KERR, Mus. 2/c, U.S.S. Washington, c/o Fleet P.O., San Francisco, Calif.

I RECENTLY became aware of the fact that members of the Service may retain membership in the MENC. All this year I have been "going to" send in my dues, and I thank the Conference for making this unnecessary.—ALBERT M. CALIGIURI, AAATC Band, Camp Haan, Riverside, Calif.



Wave Glee Club at Women's Reserve Naval Training School, Madison, Wisconsin

Official U. S. Navy Photograph

I WISH to accept, with many thanks, your offer of renewal of subscription to the JOURNAL as well as membership in the MENC for music educators in the service of their country. Prior to entering the Army I was an instructor of bands and band and orchestra instruments in the Public Schools of Boston, Belmont, and Framingham, Massachusetts. I studied at the New England Conservatory of Music (Mus.B. '39) and was completing my work for the degree Master of Ed. at Harvard when inducted. The JOURNAL is my only contact with the work I love so much. I entered the Army in August 1942. I took the examination for W. O.'s School (bandleader) and am waiting to be called to Washington and the school—which I am looking forward to attending.—HERBERT SILVERMAN, Sgt., First Band AAATC, Camp Edwards, Mass.

A GAIN let me express appreciation for continuing my membership in the MENC for the "duration." I have enjoyed the copies of the JOURNAL even more now that I am out of contact with things musical.—JACK E. SCHAEFFER, Hdq. Sqdn. BTC #1, U. S. Army Air Force, Jefferson Barracks, Mo.

IT IS my understanding that the JOURNAL is continuing the subscriptions of former members who are now in the service. If this is true, I would appreciate the opportunity of keeping up with the trends in public-school music through the JOURNAL while I am in the Army. I was inducted into the Army on November 29, 1943, and at the present time I am playing trombone here with the 4th ASF Band under the leadership of C.W.O. William A. Campbell. Best wishes for the continued success of the JOURNAL in aiding music educators throughout the country.—EDWIN R. FELLER, Pvt., 4th Army Service Forces Band, Army Medical Center, Washington 12, D. C. (Formerly director of instrumental music at Gorham Central School, Gorham, N. Y.)

I RECENTLY came to this city on leave and found two JOURNALS awaiting me there. As I had not seen one for quite some time, I was pleased to find them quite in tune with the tenor of the times. It is gratifying to think that music education is not faltering even in these times, but is assuming even more power. I was further struck by the thought that an accumulation of JOURNALS would make valuable and pertinent reading for the returning music educator after the war. Please place my name on the inactive membership list.—RANDAL W. NEAR, Ensign, C-V(s) USNR, 623 Union St., Crestline, Ohio.

I AM now a member of the armed forces and this letter serves as my resignation from the JOURNAL'S board of reviewers. I have enjoyed serving on the board and if the time should come again that I find myself back in the music field I would again enjoy serving on it.—HAROLD G. PALMER, Lt. (jg). Formerly of Ellinwood, Kansas, and board member of the Kansas Music Educators Association.

L AST WEEK I attended a unique band contest and the enclosed story tells something about it. Maybe you can use it in the JOURNAL. [The contribution will appear in the next JOURNAL.—Editors.]

This Army music has me scared. We have thought in terms of music education—and when you make music in the Army you forget all about education and think of nothing else but entertainment. You begin to wonder if what we taught the kids in the past has any meaning at all. Even men in bands who have gone through our school systems think of nothing but jive. War sure upsets the thinking of our men and women.

Personally I have lost none of my musical ideals but this new slant on the entertainment side of music will no doubt be something to contend with when it is all over. It will not have to be taught, but it will have to be recognized, and guided. These bandsmen will return to college and will want the better music, but the other stuff pays.

I think that there will be a reaction and a return to the liberal arts, but it will be slow. The best teachers will be the ones that have been in the Army and will understand the problems of the returning men.

Enough of this "wondering." I am fine and doing well but only hope that this war will be over soon and I can return to music education and to San Jose State College. There are four of the music faculty in service and another is going soon. Might just as well close up shop for the duration.—ADOLPH W. OTTERSTEIN, Sgt., 552nd Air Force Band, AAB, Pueblo, Colorado.

I CERTAINLY appreciate the action of the Board of Directors in deciding to maintain the membership of those of us in the service. It will be refreshing to keep up with activities of the MENC through the issues of the JOURNAL. Thank you for the kindness.—RUSSELL NYGREN, Cpl., 447th AAF Band, Army Air Field, Independence, Kans.

# Book and Music Reviews

## BOOKS

**The American Singer:** Book II, by John W. Beattie, Josephine Wolverton, Grace V. Wilson, and Howard Hinga. [New York: The American Book Company, 1944. 192 pp. and Index. 96c list.]

One may prophesy confidently that the series which this book heralds will be of distinctive and challenging worth. Its challenge lies in the renewed emphasis it places on sight-singing; its distinction lies partly in the method pursued toward that end, but even more in the pervading quality that demands major attention.

The method of approaching sight-singing closely approximates that used in teaching language-reading. The drop of a minor third, sol-mi (as a natural inflection of the voice) is the first of a number of tonal patterns very gradually introduced and firmly established in the children's perception by long experience and frequent recapitulation. The plan for teaching rhythmic notation is even more distinctive. The authors have drawn upon Dalcroze eurhythmics, and incorporated in the children's book, together with simple directions, rhythmic movements, often in games and dances, by which the rhythms embodied in their printed songs may be experienced rather than mathematically computed by the children. The wholly adequate plan overcomes difficulties of assimilation which have often led to total relinquishment of the immense values of Dalcroze eurhythmics, have left eurhythmics to the teacher as an extracurricular matter disarticulated from the children's songs; or have submerged the ordinary music program in the vaster but less specifically musical eurhythmics system. It is an achievement to be hailed with gratitude.

Above plans for technical instruction arises the question of song material. Since song is a hybrid art (albeit not a lesser one) selective judgment must grapple with a complexity of factors. Moreover, in the case of children's songs, quality is jeopardized by limitation of texts to matters of childhood experience; and when this is conceived to be objective experience only, texts become tethered to objects and situations with which art-music can have little communion. The music, too, must be brief and simple in construction and naive in spirit. Early books sought these qualities in German folk music; later the folk songs of Great Britain, southern and eastern Europe, and then of Latin-American and North American peoples were explored. And throughout this development "made" songs also were used, either to emphasize technical points or else to amplify an all too meagre type of song literature.

The present book is unique. In contrast to a book that is conscious of sources it is a book that is conscious of children. Its quality arises from the fact that every song in it survived in the preference of children from a much larger list given in a typical American classroom over a long period of time. Of the sources—Latin America, Ireland, the North American Indians, the public schools or Rochester, N. Y., John W. Beattie, many composers unknown to fame (who, one may guess, were studying public-school music in a nearby university)—the children knew and cared nothing. But as goal-tenders they missed nothing that belonged to them. The result is a book that predominantly reflects North America, but, more importantly, is so fully and happily imbued with the spirit of childhood that its equal would be hard to find. Perhaps the child's capacity to enjoy musical beauty, detached from objective incitants, is underrated, and art songs might be more numerous; but the manner of singing can nourish this capacity, and the reviewer speaks here without strong conviction.

In typography the book is beyond criticism. The page is clear and open, every syllable of text is directly below its proper note. Almost every page bears charming illustrative marginal drawings, and a number of page plates in color, without music, adorn the book. A Teachers Book will provide accompaniments, as well as suggestions that amplify those provided in classroom book for both children and teacher.

A worthy content is worthily packaged. —Will Earhart

**Fifty Lessons for the Medium Part of the Voice,** by Giuseppe Concone, Op. 9, with English texts by Phyllis Lintott and others. [New York: G. Schirmer, Inc. \$1.00.]

Phyllis Lintott, Isidora Martinez and Theodore F. Barker have essayed the ungrateful job of manufacturing and tailoring texts for the familiar Concone Vocalises, Opus 9. Written originally for use with neutral syllables or vowels only, the fifty tunes are graded from slow scale-phrases to complex rhythms and rapid running passages which as pure vocalises have interested singers for several generations. The Concone is a time-honored institution which in this reviewer's opinion should have been allowed to grow old gracefully without having these strange texts superimposed upon its dignity.

The motivation seems to have been a desire to meet the needs of the rapidly growing number of teachers who prefer to use words, rather than vowels only, in vocal exercises. A tremendous amount of devotion must have gone into these fifty texts. While they are necessarily artificial and unsophisticated, for obvious reasons, they do offer, nevertheless, the challenge of vocalization on a melody line, with word-forms at many levels of difficulty, and may appeal to many teachers of voice.

—Alfred Spouse

**The Choir Loft and The Pulpit:** Fifty-two complete services of worship with sermon text, psalter, Scripture readings, hymns, anthems, and organ numbers related to the theme of each service. By Rev. Paul Austin Wolfe, D.D., Helen A. Dickinson, Ph.D., Clarence Dickinson, Mus.Doc.; Litt.D. [New York: The H. W. Gray Company, Inc. \$1.50.]

This guide for the choir loft and the pulpit is equally valuable to both the choirmaster and the minister. No one who directs a choir should be without it. The 31-page discussion of the value and importance of music in the church worship service is filled with stimulating ideas which, when discussed by minister and choir director, should do much to bring the goals of the church service to a more frequent and complete realization. So much has been said and so many jokes told about the lack of co-operation in church service planning, that a book such as this should be welcomed wholeheartedly by everyone. The "unified service" as described here is just what all those, who see the real value of the church service, would have it. These suggested service outlines embrace every possible type which might be used in the church season, the present national crisis, and with more general subjects.

The material is well organized, making it easy to present one of the services. I don't know of any other contribution to the field of church music which should be of such valuable assistance and which I can recommend so enthusiastically.

—Frank C. Biddle

## MUSIC APPRECIATION

**Classroom Workbook:** For Use with "The Fundamentals of Music" by Karl W. Gehrkens, prepared by Morris F. Goldman. [Philadelphia: Oliver Ditson Company, Theodore Presser Co., Distributors. 60c.]

This unusually well prepared volume is in line with the current educational trend toward workbooks. It is motivated by the philosophy that the student should learn about music before he learns from music. In other words, that a study of factual rudiments is the first step toward an understanding of the various harmonic and formal elements of musical structure. As such a preliminary step, this book is well organized and covers many phases of music aside from the bare rudiments. Its material should be interesting to young students if properly presented.

On the other hand, its basic assumption is open to question. Is a preliminary knowledge of rudiments basic to a study of the various phases of musical structure? Could not such essential knowledge be drawn from the student's own experience with musical literature? It is well known that reading can be taught successfully without a letter-perfect mastery of the alphabet. Why not music? The author states that "the aim is not necessarily to cover the textbook (Gehrkens) but rather to increase the student's understanding and appreciation of music." It is hoped that all teachers strive for such a goal—but the best teacher is music itself—not facts about it. Mr. Gehrkens' book is an excellent reference work, but hardly a textbook. The question is one of basic philosophy. As a workbook on rudiments in particular and music appreciation in general, it leaves little to be desired; but why not try a more musical approach?

—Howard A. Murphy

## BAND

**That Wonderful Mother of Mine,** by Walter Goodwin, arr. for band by William Teague. [New York: M. Witmark & Sons.] This is an easy band arrangement of a popular number of a generation ago. May be used as cornet solo, full band, or accompaniment for solo voice. Tuneful, harmonious, easy 3/4 rhythm. B-flat concert.

—Frederic Fay Swift

**Thou Swell,** by Richard Rodgers, transcr. for band by William Teague. [New York: Harms, Inc.] This arrangement is a fine treatment of one of the best tunes from the "Connecticut Yankee." A good study in chromatics. Catchy melody with a few intricate rhythms in secondary parts. Modern. Concert E-flat.

—F. F. S.

**Hymnus,** by A. von Fielitz, arr. by Clifford P. Lillya and Merle J. Isaac. [New York: Carl Fischer, Inc. Standard band, \$1.50; symphonic, \$2.75; cond. part, 25c; other parts, 15c ea.] A number designated for festival performance employing band, orchestra, and mixed choir. Only the band score reached this reviewer. It is given a chorale treatment—fine study for phrasing. A few contrapuntal effects. F concert. Easy. —F. F. S.

**United for Victory,** by David Bennett. [New York: Carl Fischer, Inc. Standard band, \$2.00; symphonic, \$3.50; cond., 30c; other parts 20c ea.] A medley of Allied Nations numbers representing France, England, Canada, Latin America, China, Australia, Russia, and the United States. Not difficult. In Concert F, B-flat, and E-flat. Full arrangement and good concert material.

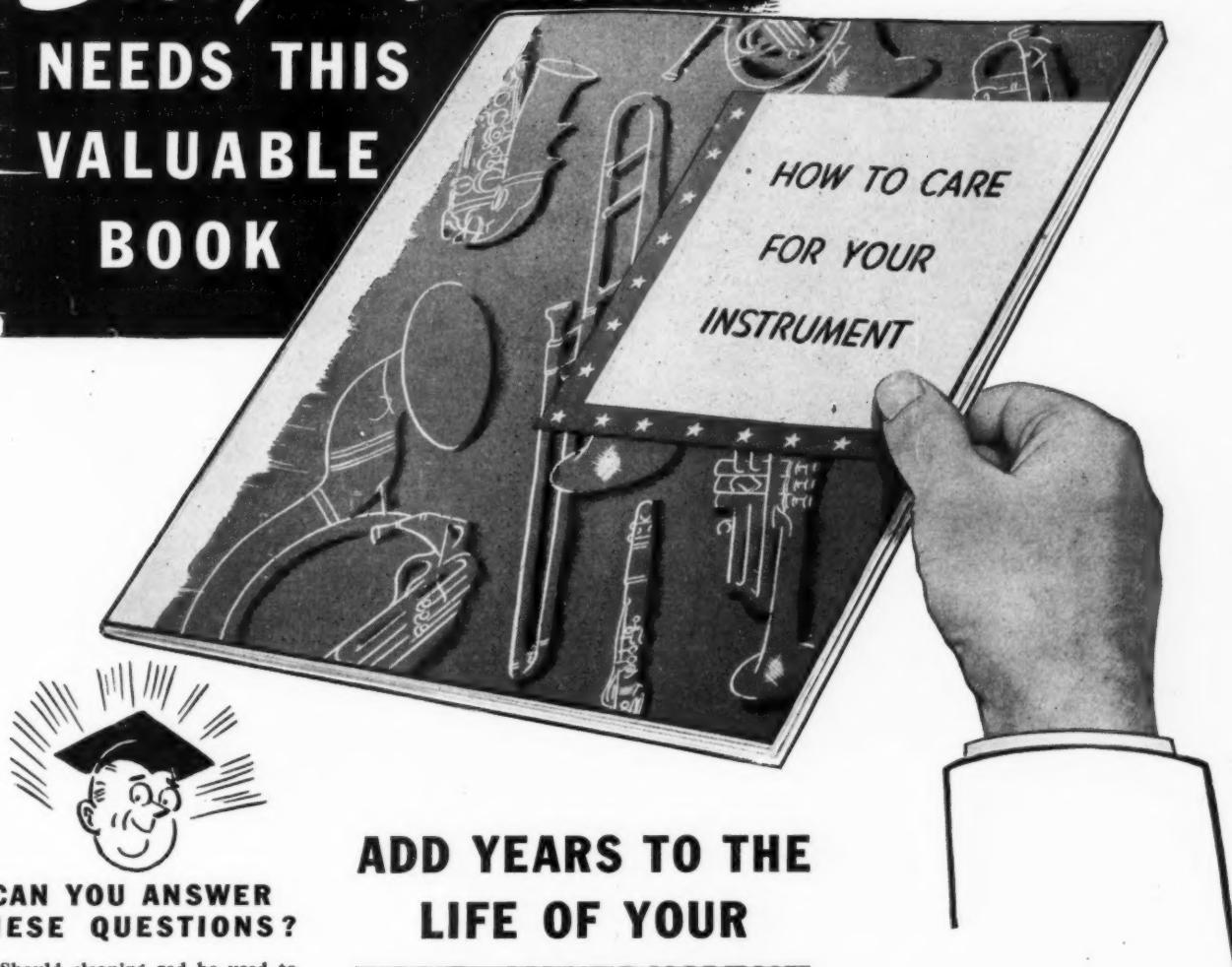
—F. F. S.

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**Our Famous Favorites for Orchestra**, by C. Paul Herfurth. [New York: Carl Fischer, Inc. Piano conductor, \$1.00; other parts, 50c ea.] Another folio added to the several already published, in Paul Herfurth's direct style of arranging. It is a general utility type of folio, containing a variety of pieces which are useful in the usual assembly duties of the high-school orchestra. The choice of pieces is standard orchestral literature of medium grade, with several original pieces by the arranger. The numbers which also appear in the other sections of the Carl Fischer catalog are re-published with simplified string parts. This folio should meet the needs for another collection for general use in the moderately difficult range.

—J. Leon Ruddick

**Hymnus**, by A. von Fielitz, arr. for orchestra by Merle J. Isaac. [New York: Carl Fischer, Inc. Small orchestra, \$1.05; full, \$1.50; symphonic, \$2.00; piano-cond., 30c; parts 20c ea.] This simple composition lends itself to orchestral scoring readily. With the practical, straightforward style of scoring which Merle Isaac uses, it should make a useful addition to the meager list of new easy pieces for orchestra. Hymn style composition makes good training material, giving opportunity for improvement of basic performance abilities through careful listening. Orchestras with limited technical facility will find this very useful.

—J. L. R.

#### SONGS

**I Hate Music!**: A Cycle of Five Kid Songs for Soprano, by Leonard Bernstein. [New York: M. Witmark & Sons. \$1.25.] The key to these five songs is found in the third number from which the Cycle takes its name, "I Like To Sing." Not only does the talented Mr. Bernstein manage to portray the difference between music as it appeals to a child and the formalization of something called music by adults, but he brings a musical appeal and an appropriate relationship between text and musical setting to this entire volume. If adult singers can manage to use the Cycle with childlike simplicity, it should be very popular.

—Raymond Burrows

**Memories of Spain Album**, An Album of Spanish Songs with Original Spanish Lyrics and English Adaptations. [New York: Edward B. Marks Music Corporation, 1942. New revised edition: 64 pp. \$1.00.]

The songs included here are of a more elaborate type than those in the other collection of Spanish songs which this same publisher has recently released. A number of the songs will interest concert singers. Typical of the contents are: "Farewell Granada," from the repertoire of Tito Schipa, "Clavelitos," a favorite encore of Galli-Curci, "Mario de la O," and "Princesita."

—H. G. B.

#### ENSEMBLE STUDIES

**Rhythm-Themes**: Leader and response studies for choral and instrumental ensemble. Two-, three- and four-part precision drills for the development of rhythmic accuracy, sight reading and ensemble techniques, by Rex Underwood. [Chicago: Gamble Hinged Music Co. 35c.] Sixty patterns in metrical rhythm intended for drill in reading and stimulating rapid response to the more common patterns found in vocal and instrumental music. Arranged in two-, three- and four-part so a class may be divided or assigned in normal manner to the reading of similar patterns, to give the drill competitive stimulus, and help to develop independence. Four ways are suggested for using the material: (1) play or sing specified pitch on all parts throughout an exercise; (2) use syllables with speaking voice; (3) clap or tap rhythms; (4) perform rhythms to scales or to harmonic progressions.

—J. L. R.

#### PIANO STUDIES

**The Child's Czerny**: Selected Studies for the Piano Beginner, compiled and arranged by Hugh Arnold. [Philadelphia: Theodore Presser Co. 60c.] Besides reminding us that Czerny, the great technician, was also a very musically composer, this new book of easier selections from Czerny brings the exercises up to date by placing them in treble and bass staff, supplying interesting names for each piece, and providing a few attractive illustrations. Since the present volume is limited to keys using not more than one sharp or flat, some teachers will wish to carry the modernization practice further, and transpose the material into the other keys. However, as it stands, the book will be valuable and attractive to children in the first and second year of piano study.

—R. B.

**Songs of My Country** (In Easy Arrangements for Piano), compiled and arranged by Ada Richter. [Philadelphia: Theodore Presser Co. 75c.] These easy arrangements in piano style are accompanied with words of one verse for each song. The book covers sixty-two pages of attractive music-reading material which should appeal to a student in the second year of piano study as a reservoir for supplementary reading activity.

—R. B.

#### STRINGS

**Arioso**, by J. S. Bach arr. by Merle J. Isaac. Violin and piano, viola and piano, cello and piano. [New York: Carl Fischer, Inc. 40c ea.] Good, but a trifle superfluous except for the viola. There are already good arrangements for violin and cello available. Mr. Isaac uses only standard and old fashioned fingerings and bowings. It seems to me that, included with these easier fingerings, some more expressive ones could have been written in.

—Eugene J. Wiegel

**Album of Favorite First-position Pieces** for Viola and Piano. [Philadelphia: Theodore Presser Co. \$1.00.] The familiar book of first violin pieces, now arranged for viola. All very easy music and necessary in the viola literature.

—E. J. W.

**Caprice brilliant**, by Russell Webber. Violin and piano. [Philadelphia: Theodore Presser Co. 50c.] An interesting solo of easy grade. Melodically and rhythmically interesting. Excellent teaching material.

—T. F. C.

#### CHORAL MUSIC

##### C. C. Birchard & Co., Boston

Compositions by William Billings, edited by Oliver Daniel: (1) Bethlehem; words by Dr. Watts from "The Singing Master's Assistant." SAATB, a cappella. 15c. • (2) The Bird; words by Tate and Brady from "The Suffolk Harmony." SATBB, accompd. 15c. • (3) The Shepherd's Carol; text from "The Suffolk Harmony." SATB, a cappella. 15c. • Excellent numbers for musical history classes and for a choral program presenting music of the colonists. General effect is a trifle remote and "museum-like."

—Glenn Gildersleeve

**America! You Are the Giver!**, a Choral Rhapsody by Samuel Richards Gaines. SATB, accompd. 35c. A beautiful setting of a beautiful poem. The subject is timely; the music is interesting and chorally effective. Highly recommended as a "festival" number for high school choruses and orchestras.

—Anne Grace O'Callaghan

**Laurel Octavos**: (1) Now It Is Time to Sing!, by Stuart B. Hoppin. SSA, SATB, a cappella. 12c each. May be described as a good "theme song" for high school choruses and glee clubs. Short and attractive. Should prove useful as a "curtain-raiser" for assemblies or informal concerts. • (2) Patapan (Burgundian Carol), by Harry Robert Wilson. SSA, SATB, TTB, optional accomp'. 15c each. Very singable arrangements of a delightful old carol. A short vocal introduction and a re-writing of the closing cadences make this version perhaps more effective for concert purposes than original. • (3) Sunrise, by Myrtle Lavina Jordan. SSA, accomp'd. 15c. An unusual and attractive concert piece for cello solo and girls' voices. The music is charmingly descriptive and though easy to read, calls for excellent control of dynamics and diction.

—A. G. O'C.

##### Broadcast Music, Inc., New York

**BMI Choral Edition**: (1) Fearin' of the Judgment Day, by Frederic Fay Swift. SATB, accomp'd ad lib. 15c. Not difficult and voice ranges well within capabilities of most high-school choirs. Effective climax. A good program number. • (2) Hail Gladdening Light (from Gladstone Light, No. 2), by A. Kastalsky, arr. by Malcolm S. Ray; text adapted from English version by John Keble of "Hymn of Sophronius." SATB accomp't optional. 15c. Eight parts needed. Tenors and first sopranos have an occasional G-sharp. Well arranged. A good a cappella number. • (3) In the Boat; melody and piano part by Edvard Grieg, arr. by A. Loftin; English words by Elizabeth Coulter. SSA, accomp'd. 15c. A beautiful number well arranged for three treble voices. Very musical and satisfying. Not difficult. • (4) In the Valley Below (English folk tune), arr. by E. Manney; text adapted from traditional folk lyric. SSA, accomp'd. 20c. An arrangement for SSA and SATB of the English folk tune "Sweet Nightingale." A gay lilting tune with each of the voice parts having some solos. If sung with good diction and rhythmic impulse, it would be very effective. • (5) The Mountain Girl (Kentucky mountain tune), arr. by E. Manney; traditional text. TTBB, accomp'd. 15c. The Kentucky mountain tune "Sourwood Mountain." F-sharp high tone for first tenors. Not difficult. Should be popular with boys' glee club. • (6) O God, Beneath Thy Guiding Hand (Festival Anthem); melody adapted from a theme by Tallis by A. Loftin; words by Leonard Bacon. SATB, accomp'd. 20c. Band and orchestra parts available. A very fine text in a strong musical setting. Opens with a trio of treble voices and builds steadily to a big climax at the end. A good sized chorus is needed. • (7) O Saviour of the World, by John Goss, arr. by M. S. Ray. SSA, with piano or organ accomp'. 15c. A good arrangement of this very beautiful anthem. G is the low note for alto. Simple and effective.

—Francis H. Diers

##### Oliver Ditson Co., Theodore Presser Co., Distrib., Philadelphia

(1) He's Gone Away, arr. by Elie Siegmeister. SATB, a cappella. 15c. New chords and resolutions built around an American folk ballad. Melody shifts to different voices, with subordinate parts humming. • (2) The Nightingale, arr. by N. Clifford Page. SAB, accomp'd. 10c. This is an excellent number, but does not appear to advantage in this arrangement. The bass is too far removed from the soprano; would be far better as an alto part. • (3) As Slow Our Ship, by Thomas Moore, arr. by William S. Nagle. TTBB, accomp'd. 15c. An Irish air, straightforward in melody and rhythm-words. Very reminiscent of "The Girl I Left Behind Me." • (4) Paloma Linda, (Lovely Dove), arr. by Evangeline Lehman. SSA, accomp'd. 10c. Easy, but good arrangement of Argentinean Folk Song. Very melodious. • (5) Vidalita (Argentinean Folksong), arr. by Evangeline Lehman. SSA, accomp'd. 10c. Unusual intervals would require careful attention.

—R. B. H.

**America, the Beautiful**, by Samuel Augustus Ward, transcr. by Rob Roy Peery; words by Katharine Lee Bates. SSAATTBB, a cappella. The very familiar song with new harmony and variety in voice arrangement. Not difficult. For patriotic festival.

—R. J.

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- Laudamus Te.....Pergolesi
- Sweet Spirit, Comfort Me! (12c).Bratton-Herrick
- Bless the Lord, O My Soul (Psalm 103).Gessler
- Songs of Praise.....Gessler
- God, the All Powerful (20c)...Lwoff/Walton
- Sweet Jesus, Guide My Feet (In the style of a Spiritual).....Meeker
- Brave New World.....Schramm
- Lord, Now Lettest Thou Thy Servant (12c).King
- Hail Gladdening Light.....Kastalsky/Ray
- \*O God Beneath Thy Guiding Hand (20c).....Tallis/Loftin
- Come Now, 'Neath Jesus' Cross (12c).....Moeller-Holst
- Cantate Domino (Sing Unto the Lord) (Latin Text Only).....Hassler/Terry
- In the Valley Below (20c) (English Folk Tune, "Sweet Nightingale").....Arr. by Manney
- Fearin' of the Judgment Day (Mixed Choir in the style of a Spiritual).....Swift
- The Lilac Tree (Perspicacity)....Gartlan/Braine
- Let Freedom Ring.....Schramm
- Praise Jehovah (20c).....Mozart/Binder
- O Saviour of the World.....Goss/Ray
- God Save the People.....Genet-Elliott
- \*The American Song (20c).....Martin-Smith
- \*Hymn of the Soviet Union (10c).....Alexandrov-Untermeyer
- \*Band and Orch. parts available.

#### S.A.

- The Lilac Tree (Perspicacity).....Gartlan
- Brave New World.....Schramm
- Let Freedom Ring.....Schramm
- The World is Yours.....Schramm
- Mon Petit Mari (Little Husband) Based on Folk Song (French and English Text).....Arr. by Hernried

#### S.S.A.

- The Owl .....Jokl-Tennyson
- Cradle Song.....Eisler-Blake
- Music When Soft Voices Die .....Shelly-Taylor
- Let Freedom Ring.....Schramm
- O Saviour of the World.....Goss/Ray
- I Wait Alone Beside the Sea (SSAA).....Simpson-Gessler
- In the Boat.....Grier-Coulter/Loftin
- In the Valley Below (20c) (English Folk Tune, "Sweet Nightingale").....Arr. by Manney
- The Lilac Tree (Perspicacity).....Gartlan
- Sunset.....Walton

#### T.T.B.B.

- \*Hymn of the Soviet Union (10c).....Alexandrov-Untermeyer
- Elegy (A Satire) (25c).Schimmerling-Guiterman
- The Mountain Girl (Boys' Chorus) (Kentucky's "Sourwood Mountain").....Arr. by Manney
- The Lilac Tree (Perspicacity).....Gartlan
- Hallelu (Judgment Day is Comin') (A Patriotic Novelty).....Winkopp

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## CHORAL MUSIC

### Eikan-Vogel Co., Inc., Philadelphia, Pa.

Choral Octavos: (1) I will sing new Songs of Gladness, by Anton Dvorak, arr. by H. Alexander Matthews. SATB, accomp'd. 15c. One of the well known "Biblical Songs" in a simple and effective choral arrangement. There is a short middle section in three parts (SSA) and a fine climax at the close. Not vocally demanding. Recommended for church choirs suffering from a wartime shortage of men. Tenor could be sung by altos throughout. • (2) The Lord is my Shepherd, by Anton Dvorak, arr. by H. Alexander Matthews. SATB, accomp'd. 15c. Another of the beautiful "Biblical Songs" made into an anthem. This one is for soprano solo throughout, with accompaniment furnished by the choir humming an unbroken succession of chords. The organ is used mainly to present the flute theme which occurs at intervals in the accompaniment. • (3) Adoramus Te, by G. A. Perti, ed. by Maurits Kesnar. SATB, a cappella. 15c. A good new edition of a beautiful motet in the 16th Century manner by a later composer. The harmony shows 17th Century influence. In easy voice range and not difficult. Recommended for high-school choirs. • (4) O Bone Jesu; Christus factus est, by G. P. da Palestrina, ed. by Maurits Kesnar. SATB, a cappella. 15c. An excellent edition of two of the easier Palestrina motets in the same cover. • (5) Tenebrae Factae Sunt, by G. P. da Palestrina, ed. by Maurits Kesnar. SATB, a cappella. 15c. Another familiar and well-loved motet by the great 16th Century master in a new (easy on the eyes) edition. This one has a middle section for three treble voices and is of medium difficulty. • (6) Russian Sailors' Dance, by Reinhold Gilere, arr. by Henri Eikan. Male voices, accomp'd. 16c. A very attractive, characteristically Russian song and dance in unison, three and four parts. It is not difficult and should prove stimulating and highly enjoyable to high-school boys.  
—Anne Grace O'Callaghan

### J. Fischer & Bro., New York

Morningside College Choir Series, selected and ed. by Paul MacCollin: (1) Evening Song, by Matthew Lundquist; words by John Rist (1642). SATB, a cappella. 15c. Simple, unaffected, beautiful. Smooth, flowing voice parts; easy range. (2) God Who Made the Earth, by Leo Sowerby; words by Sarah Betts Rhodes. SSA, accomp'd. 15c. Interesting harmonically; difficult vocal lines. Worthy of investigation by those who like the unusual. Highly recommended. (3) Madrigal for a Bright Morning, by Wayne Barlow; words by John R. Slater. SAATB, a cappella. 15c. Another number well worthy of investigation. Highly dissonant; difficult. Strongly recommended. (4) Three Old Nursery Rhymes, by Thomas Canning. SATB, a cappella. 25c. Based upon the mixolydian mode, with modulatory interludes to be hummed. An extremely clever and rather showy number that is worth considering for a competent choral group. Difficult. Recommended. Performing time: 4:20. —P. W. M.

### Galaxy Music Corporation, New York

(1) The Cloths of Heaven, by Thomas F. Dunhill, choral version by Katherine K. Davis. SATB, accomp'd. 15c. A charming choral version of a very beautiful song. The mystic quality of the poem is intensified by this treatment. Suitable and interesting for good (and well-balanced) adult groups. • (2) Guide Me, O Thou Great Jehovah, by W. Williams, arr. by Carl F. Mueller. SSA, accomp'd. 16c. A fine choral version of an old Welsh hymn-tune. Especially recommended in this arrangement for church choirs having no men. Interesting organ accompaniment throughout. • (3) O God Who Art Peace Everlasting, by George Wald. SATB, a cappella. 12c. A "Prayer for Peace" very sincerely and beautifully written. Should appeal to church and school choirs alike. It is in free style (unmeasured) but should not be difficult to sing. The harmony is appropriate and effective. • (4) On the Street Car, poem by Merrill Moore, arr. by Richard Purvis. SSA, accomp'd. 20c. A very attractive, decidedly "modern" chorus. Suitable for good adult women's groups. Calls for a mezzo soprano soloist and a good accompanist. • (5) Upon Westminster Bridge, by William Wordsworth, arr. by Mario Castelnuovo-Tedesco. SATB, accomp'd. 18c. A lovely—and appropriate setting of the familiar poem beginning, "Earth has not anything to show more fair." It is difficult but should prove rewarding, and is not beyond the capabilities of first-rate high-school groups. The piano accompaniment adds much to the total effect.  
—A. G. O'C.

### Hall & McCreary Company, Chicago

Choral Octavos: (1) Adoramus te Christe, by Palestrina, arr. by Noble Cain. SATB, a cappella (optional). 12c. This is a standard treatment of a selection which should be in the repertoire of every school choir. The movement of each part—quite independent of the other parts—does much to develop confidence among young singers. Fine dynamic range. Not difficult. Can be sung with limited range in all parts. • (2) A Mighty Fortress Is Our God, by Martin Luther, arr. by Noble Cain; tr. from the German by the arranger. SATB divided, accomp'd (piano or organ). 18c. This is a fine arrangement. The theme is first introduced in four-part chorale style after which Mr. Cain introduces his modern treatment. Subdivided parts, solo effects in the bass, a majestic ending. This is especially recommended for church choirs or school choirs with organ. Medium difficult. Easy range. • (3) Comfort Ye My People, by Ernest Schmidt; words by Johann Olearius, tr. by Catherine Winkworth. SATB, a cappella. 16c. An easy number with sacred words. Especially suitable for church choir. The words composed in the 17th century are appropriate today:

"Speak ye peace thus saith our God." There is a descant in the middle portion which adds to the moving parts in the other voices. Easy, tuneful, medium range in all parts. • (4) Failest Lord Jesus (traditional), arr. by Noble Cain. SSAATTBB, a cappella. 15c. Organ-like chords with parts divided give a fine setting to this old 12th century Crusaders Hymn. Mr. Cain has introduced some new chords which to this reviewer are in keeping with the majesty of this number. Tuneful, majestic, moderately easy. • (5) Glory to God in the Highest, by Homer Whitford; text: Luke 2:14. SATB, a cappella. 16c. Interweaving is the best word to describe this number. Each of the parts in turn introduce the theme "Glory to God in the Highest." The composition is contrapuntal in nature. Easy, church style, might be used by four-part junior high-school chorus. Last portion developed around Alleluia, Glory to God in the Highest. • (6) Land of Nod, by Noble Cain; words by Robert Louis Stevenson, from "A Child's Garden of Verses." SSA, accomp'd. 16c. Enjoyable, simple arrangement with fine chords. Would recommend for junior high-school girls' choirs or grade-school choirs. Parts are easy, few chromatics, no large jumps, range of voices is A in alto to F in soprano. Tuneful.—F. F. S.

### Mills Music Inc., New York

Mills Choral Edition: (1) Absalom, My Son, by George Klein-singer; words by Beatrice Goldsmith. SATB with alto or baritone solo, a cappella. 15c. Alto or baritone solo supported by humming chorus alternate with full chorus. In minor mode with easy voice ranges. • (2) America! O Democratic Nation (Patriotic Anthem), by Normand Lockwood. TTBB, accomp'd. 15c. A strong and vigorous number with an unusual harmonization full, somewhat dissonant. Voice ranges are moderate for a male chorus. A splended text. A fine number for a good male chorus. • (3) Easter (Motet), by Matthew Lundquist; words by Rev. W. Edmund Nixon. SATB, a cappella. 15c. A beautiful text treated very musically. The moving voices are very smoothly and beautifully interwoven. Effective climax. A fine Easter number.  
—F. H. D.

### G. Schirmer, Inc., New York

(1) Lord Jesus, in the winter-time, by Carl F. Mueller. SSA, accomp'd. 15c. Appealing in character; Minor; excellent text. • (2) Tell me, Shepherd, what did you see? by Carl F. Mueller. SSATB, accomp'd. 16c. Written in conversational style, with full voice senior choir answering the questions asked by the junior choir or optional solo voice. • (3) I wonder as I wander, arr. by John Jacob Niles and Lewis Henry Horton. TTBB, a cappella. 15c. Appalachian carol; uses a solo for medium voice; one of the most wistful of the hill folk songs. In some spots, this arrangement has richer harmony than the arrangement for mixed voices. • (4) The Carol of the Angels, by John Jacob Niles. SATB, a cappella. 15c. Soprano solo of good range. Melody used in all voices. Good lilting rhythm. Very good.  
—Ruth B. Hill

### G. Ricordi & Co., Inc., New York

(1) In Humble Faith, by Gerhard Hirschfeld. SATB, accomp'd. 15c. Pleasing, easy, yet well planned for variety. (2) Christmas Night, by William Berger, arr. by Ruggero Vene. SSA, SATB, 15c ea. In the rhythm of "Silent Night" is developed a contemplation which may appeal most to girls' chorus. Mixed arrangement is difficult. • (3) Behold That Star! arr. by H. T. Burleigh. SSA, accomp'd. 15c. Four voices could well sing this, and preferably half of it a cappella. • (4) Musetta's Waltz Song, by Giacomo Puccini, arr. by Ruggero Vene. SSA, accomp'd. 15c. Attractive enough, but fragmentary without more Puccini in same appearance of chorus. Let publishers give us a montage, or La Boheme Act I fantasy for average voices. The music merits wider usage. • (5) You Goin' To Reap Jus' What You Sow, arr. by H. T. Burleigh. SSA, a cappella. 15c. Text and tune stamp this a superior work for girls' chorus; easy, repetitious, and like all spirituals, dramatic. • (6) Oh! Rise An' Shine, arr. by George W. Kemmer. SATB, accomp'd. 15c. Harry Burleigh's fiftieth anniversary at St. George's, NYC, fittingly commemorated by his choir-master. Tune is set mostly unison or two-part, with descant to high B-flat; "rise and shine, and give God the glory."  
—D. Sterling Wheelwright

### Theodore Presser Co., Philadelphia

(1) To Music, by William M. Felton. SATB. 12c. Number moves rapidly, though marked andante. Reaches a good climax. Would be of use as a song for special occasions. • (2) Sing a Song of Sailors, by Gustav Klemm. TBB. 12c. Very good in text, melody and rhythm. It is published as "a bit of nautical nonsense" and would appeal to boys. It is fine to find such material written for one tenor and two bass parts. • (3) Vacation Song, by William Baines. SAB. 10c. Regular rhythm makes this a number of solidity. Would be good for beginning or small groups. • (4) Song of the Flag, by Gustav Klemm. SATB. 12c. The patriotic, martial idea. Chord changes provide only interest. Expect more from this composer. • (5) Processional, by George Le Roy Lindsay. SATB. 12c. Could be used as special event number, interest centers in words of text.  
—R. B. H.

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# Citations for Home Front Service

THROUGH the courtesy of the Music Education Exhibitors Association, the Music War Council of America was represented at the biennial meeting of the Music Educators National Conference in St. Louis, March 2-8, and delegates from all parts of the country heard the thrilling story of the "Music at War" activities of the school bands, orchestras, and choral groups upon which the Council has conferred distinguished service citations. They heard, too, how their own school musicians may qualify for this national honor, and how they may make application for citation awards if their wartime musical activities are already deserving of recognition.

Hundreds of school music supervisors and instrumental and vocal directors returned home resolved to have their school music organizations achieve MWCA citation recognition before the end of the present school year.

Meanwhile, the number of school music groups cited has steadily grown with the addition, between February 15 and March 31, of another forty-five instrumental and choral groups to the already imposing list of school music organizations honored for their outstanding records of wartime musical service and previously listed in the JOURNAL. With more and more school musicians coming in for their share of recognition, public notice given the role of music in the "Schools at War" program has increased proportionately.

Music educators in those communities where musical participation in the local war effort has not been recognized are urged to report the activities of their music organizations to the Music War Council of America, 20 East Jackson Blvd., Chicago 4, Illinois. The MWCA office will supply upon request convenient wartime musical activities survey forms for this purpose. JOURNAL readers who recommend groups for citation awards can help the citation committee and the Executive Council of the National School Band, Orchestra, and Vocal

Associations (which sanctions and approves all school awards granted) by using the official survey blank, as its use greatly simplifies the investigation of the war service records of the school music groups proposed for citation awards.

Following are the school music organizations which the MWCA Citation Committee and NSBOVA Executive Council have approved for citation awards since February 15, 1944. —H. C. F.

**ILLINOIS:** *Rockton*—Ho - No - Ne - Gah Community High School Band and Chorus, Adelaide F. Ewing, director, and head of music department.

**INDIANA:** *Muncie*—Central Senior High School Band and Robed Choir, Ernest H. Boyer, director of band, Glen Stepleton, director of choir and head of music department.

**KENTUCKY:** *Mayfield*—Mayfield High School Band, Orchestra and Chorus, Josiah Darnall, instrumental director; Miss Alexander, director of chorus.

**MICHIGAN:** *Flint*—Northern High School A Cappella Choir, LeRoy W. Daniels, head of music department.

*Lowell*—Lowell High School Band, Orval E. Jessup, director.

*Ludington*—Ludington High School Band and Orchestra, L. F. Peterson, head of music department.

**MISSOURI:** *Festus*—Festus High School Band and Chorus, Frank E. Iddings, director, and head of music department.

*Jefferson City*—St. Peter's High School Band, John G. Yonkman, music supervisor.

*Maplewood*—Maplewood-Richmond Heights High School Concert and Marching Bands, Clarence J. Best, director of music education.

*Mountain View*—Mountain View High School Band and Girls' Chorus, Ruth Botkin, director, and head of music department.

*St. Louis*—Hadley Technical High School Drum and Bugle Corps, Harry R. Guest, instructor of music.

*Vienna*—Vienna High School Band, Stanley Shaw, head of music department.

**NEW YORK:** *Hornell*—Hornell High School Band, Dean L. Harrington, director.

*Madison*—Madison Central School Band, Clarence A. Mizer, director.

**Mayfield**—Mayfield Central School Band and Glee Clubs, Irene Asquith, supervisor of music.

**Port Jervis**—Port Jervis High School Band, Richard Gingrich, director.

**Randolph**—Randolph Central School Band, William Streib, director.

**Scotia**—Scotia High School Band, H. Dudley Mairs, director, and Henry B. Nelson, head of music department.

**Vestal**—Vestal Central School Band, W. O. Marvin, instrumental supervisor.

**OHIO:** *Columbus*—Ohio State University Girls' Band, John Worley, director, Eugene J. Weigel, chairman of department of music.

*East Cleveland*—Shaw High School Band, Milton G. Niergarth, director.

*Logan*—Starr-Washington School Band, Choir, and Glee Club, Grace Wood, music teacher.

*Loudonville*—Loudonville High School Band, Wm. J. Yeager, director, and head of music department.

*Oberlin*—Oberlin College Bands, Frank H. Shaw, director of conservatory of music, Arthur L. Williams, director of bands.

*Plain City*—Plain City High School Band, Alphonse Cincione, director.

*West Lafayette*—West Lafayette High School Band, Kenneth J. Lang, music supervisor.

**SOUTH DAKOTA:** *Vermillion*—University of South Dakota Band, R. T. Fulghum, director, and head of music department.

**WEST VIRGINIA:** *Barboursville*—Barboursville High School Band, Joe Lusk, director.

*Clarksburg*—Washington Irving High School Band, Henry A. Mayer, head of music department.

*Dunbar*—Dunbar High School Band, Harry W. Hoffman, director.

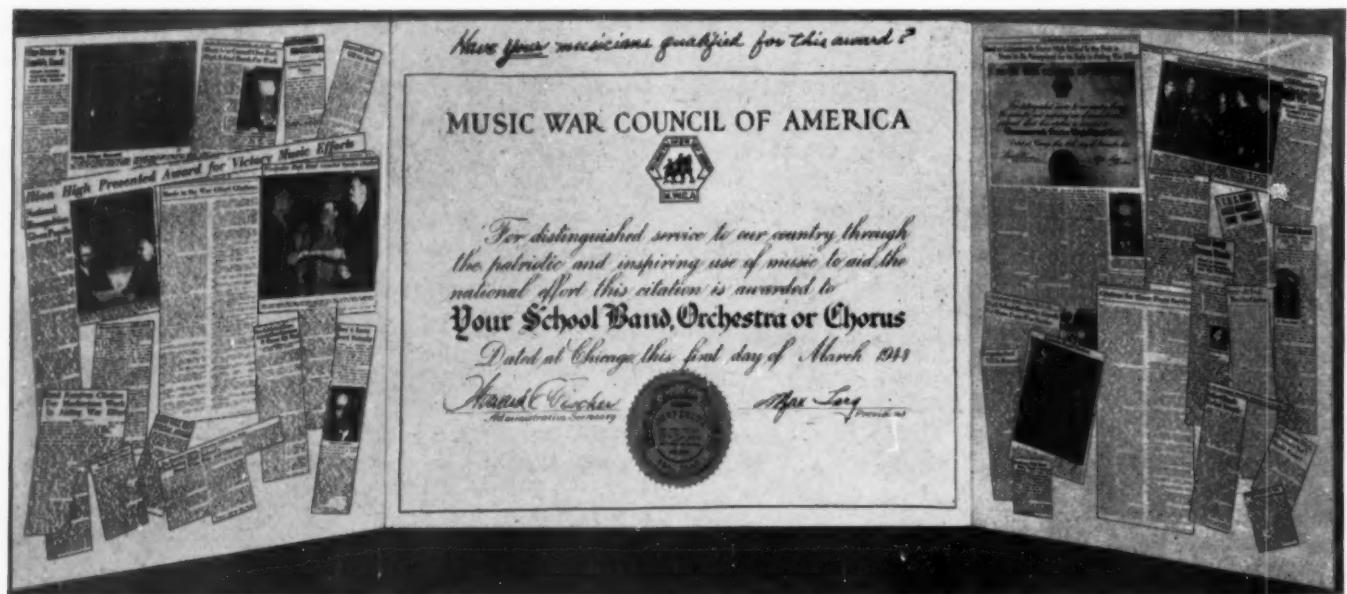
*Hinton*—Hinton High School Band, Wesley Moore, director.

*Huntington*—Central High School Glee Club, Mrs. Alta C. Heinz, director.

*Marlinton*—Marlinton High School Band, Edith E. May, director.

*Montgomery*—Simmons High School Band, Henry A. Green, head of music department.

*Richwood*—Richwood High School Band, Frank Biletzky, band director.



# Commencement Grand March

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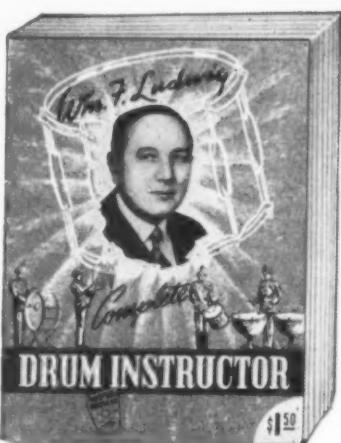
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## The Wartime Program in Action

LENOIR, N. C.: Playing and marching for all manner of local causes and drives is not a new experience for the Lenoir High School Band. The band members have been doing it for nearly twenty years. But the Fourth War Loan Drive and the Caldwell County schools' determination to "back the attack" called for so much playing by the Lenoir musicians that they had to streamline their effort as never before and went forth to do battle on the home front in a way that surpassed all previous records—even their own. Because of the gasoline shortage and the small size of many of the auditoriums in which the band was called upon to play, and because classroom studies of the band members would suffer if they were all called upon to leave their school work every few days to go on bond selling trips, the band adopted a plan which took care of everybody and penalized nobody. An A and B band were formed, the division being made to place about the same experience, skill, and ability in each. These two bands alternated on bond selling programs during the Fourth War Loan Drive in Caldwell County. Three concerts at as many schools in five days resulted in nearly \$10,000 in bond sales. The director of the Lenoir bands is James Harper.

BOWERSVILLE, OHIO: The High School Chorus of Jefferson School in Greene County, Ohio, now has two successful bond rallies to its credit. The Bond Rally-Musical Revue staged for the benefit of the Fourth War Loan Drive on January 27 is the most recent one. This school is a centralized township school with an enrollment of about 275 students in twelve grades. Last year's rally sales of \$11,173 consisted of \$8,900 worth of stamps and bonds sold during a pre-rally Victory Queen contest, and \$2,273 sold during an intermission at the patriotic program presented by the chorus on March 11, 1943. This year's plan was to sell stamps and bonds as admission to a musical variety show, and far surpassed all expectations by resulting in sales of \$12,287.50 worth of bonds and stamps.

This year's program was a result of creative activity by the chorus members themselves. It included four scenes: World War I, presenting songs of 1917-19; an amateur hour introducing songs of 1920-29; a playlet in which the cast imitated movie stars and sang hits of 1930-39; and a canteen scene which featured music popular since 1940. Student committees took charge of all script-writing, selecting of music to be used, and arranging all stage sets, including painting scenery and procuring numerous properties. Both of these rallies have been under the direction of Frieda Meuser, local music supervisor.

RANDOLPH, N. Y.: Every two weeks the entire student body of the Randolph Central School participates in community singing of patriotic songs. The songs of the various branches of the service are the most popular and, according to Lucille M. Pollina, head of the music department, the project is a real morale builder.

DUNBAR, W. VA.: An unusually excellent record of wartime musical service has won the Music War Council's distinguished service citation for the Dunbar High School Band, directed by Harry W. Hoffman. Over one hundred performances are included in the band's record of wartime activities, which have included every type of performance recommended in the "Schools at War" program. At the time of going to press, arrangements were pending for public presentation of the band's citation award by S. H. Galperin of Charleston, W. Va., state chairman of the Music War Council.

MAPLEWOOD, MO.: On every school day the Maplewood-Richmond Heights Senior High School Band presents "To the Colors." The daily ceremony has served to impress upon the students at the school the importance of the band in the "Schools at War" program. The school bandmen are organized into two units, a concert band and a marching band, both under the direction of Clarence J. Best, and have participated in many wartime musical activities outside the usual routine of the school music program. They have participated in send-off concerts at the departure of selectees for training camps, war bond sales campaigns, programs dedicating servicemen's honor rolls and twice at ceremonies held in connection with the awarding of Army-Navy "E" flags to St. Louis County war plants. They have also frequently entertained servicemen at nearby camps and local USO centers. Both bands have been voted a Music War Council distinguished service citation in recognition of their patriotic use of music to aid the war effort. The citation certificates will be presented to the musicians at their annual spring concert Friday, May 12.

VESTAL, N. Y.: Since the opening of school last September, the instrumental music department of the Vestal Central School has performed more than forty times in support of the war effort, exclusive of the many times that small ensemble groups and soloists have participated in local patriotic programs. The band is continuing its policy of playing at the Vestal station whenever inductees depart for the service. On many of these occasions the bandmen have performed before sunrise and after sunset; often on holidays and weekends. The other activities in which the band has participated have included war bond and Red Cross drives, community rallies, war workers' concerts, greeting returning war heroes at the station and other events. W. O. Marvin is instrumental supervisor at the school.

MINNEAPOLIS, MINN.: An American Legion Junior Band, made up of school children and organized as part of the boy welfare program of the Lawrence Wenell Post No. 233, has played repeatedly for Red Cross and war relief drives, for the dedication of two war memorials and for the departure of men inducted into the armed forces. The group has also entertained servicemen at Ft. Snelling and Camp Savage and took part in a "Yanks cigarette show" in the Minneapolis Municipal Auditorium. The band is managed and directed by Robert Blackstad.

HUNTINGTON, W. VA.: A total of fifteen programs for the servicemen at the Huntington USO center, three of them in a single week in March, have highlighted the wartime musical activities of the Huntington Central High School Glee Club, directed by Mrs. Alta C. Heinz. The club has participated in three radio programs, one during the Fourth War Loan drive and two during the Red Cross War Fund drive. It has introduced many new songs and has during the past year and a half helped to stir interest in all types of war campaigns, including, besides the Red Cross and bond drives, the collection of paper, tin and other salvage materials. The group keeps a record of its former members in the service and sends letters and song sheets to them. Two former members are directing singing groups at the Army camps at which they are stationed.

PORT JERVIS, N. Y.: The wartime activities of the Port Jervis High School Band have proved so popular that the band has increased in size since Pearl Harbor. Seventy-five per cent of its members are under fifteen years of age. The "music at war" program of the band has included playing for monthly ceremonies staged for departing draftees, for the Third and Fourth War Loan drives, for all local patriotic parades and has given monthly morale concerts since January. The group played a special concert last summer for the District Scout Jubilee held in Port Jervis. A dance band made up of members of the school band played for dances given for servicemen about to be inducted and also for dances given for men on furlough. The director of the band is Richard Gingrich.

MUNCIE, IND.: The Central High School Band and Robed Choir of Muncie have participated in fifty patriotic programs since the United States' entry into the war, including the dedication of the Delaware County honor roll, a series of eight war bond and stamp sales, a program honoring the Indiana State Guard, numerous concerts honoring men in the armed forces, and civic events sponsored by the American Legion, YMCA, Lions Club and other organizations. The total estimated attendance at the programs in which the Muncie school musicians took part was 65,000. The head of the music department and director of the choir is Glen A. Stepleton and the director of the band is Ernest H. Boyer.

**Communication Arts.** Eleven national teacher organizations collaborated with the United States Office of Education in the preparation of a handsome booklet devoted to the communication arts, says U. S. Commissioner of Education John W. Studebaker, in announcing the release of the booklet. "This pamphlet suggests ways in which teachers of the communication arts can further serve the high-school program's wartime objectives. The handbook represents the voluntary coöperative efforts of the national teachers organizations in the communication art fields." The Music Educators National Conference is one of the eleven groups represented. The book supplements the basic High-School Victory Corps handbook issued some time ago. Every music teacher should have a copy, and every high-school superintendent and principal should have a copy on his or her desk. Order from Superintendent of Documents, Government Printing Office, Washington 25, D. C., price 25c per copy. 25 per cent discount in lots of 100. Ask for "The Communication Arts and the High-School Victory Corps."

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## Singing Teachers Organize

DURING the recent MTNA convention in Cincinnati there was organized the National Association of Teachers of Singing. The significance of this new organization to the whole field of vocal education is indicated in articles two and three of its constitution, which are here printed:

### ARTICLE II.—OBJECT

The object of this organization shall be: (1) To establish and maintain the highest standards of ethical principles and practices in the profession. (2) To establish and maintain the highest possible standards of competence in the voice-teaching profession, to conduct and encourage research and to disseminate resulting information to the profession at large, and to encourage effective cooperation among vocal teachers for their protection, welfare and advancement.

### ARTICLE III.—MEMBERSHIP

Any man or woman actively engaged in the teaching of singing, who has had adequate training and experience to qualify him or her as a teacher, and who is of good professional and personal repute, is eligible to membership.

All applications for membership shall be passed upon by a membership committee, appointed by the president and under the supervision of the official board, who will pass upon each application upon recommendation by the membership committee. Each application for membership must be sponsored by two members of the National Association of Teachers of Singing. In cases where the applicant lacks such sponsorship for any reason, the membership committee shall make an investigation as to his eligibility, and if the decision is favorable shall assure sponsorship.

"The need for a national organization to bring all progressive voice teachers of the United States into closer relationship, and provide machinery for interchange of pedagogic ideas has long been felt," said one of the officers of the new Association. "Almost two years ago, ways and means for its launching were discussed by prominent teachers of New York and Chicago, and a joint committee, representing the American Academy of Teachers of Singing, the New York Singing Teachers Association and the Chicago Singing Teachers Guild, was formed to prepare a constitution and suggest a plan of organization. This committee did its work so well that it was possible, at Cincinnati, to accomplish the formal organization of the Association in two luncheon sessions. Either in person or by proxy, 118 teachers from nineteen states participated in the voting. These charter members were recruited from members of the three groups represented by the joint committee, augmented by a number of teachers from other cities who were invited and vouched for by the committee."

The executive officers, elected for two years, are: President—John C. Wilcox, Chicago; vice-president—Homer Mowe, New York; secretary—Walter Allen Stults, Northwestern University, Evanston; treasurer—Carl Gutekunst, New York; registrar—Grace Leslie, New York.

The constitution calls for the election of regional vice-presidents, each to represent and organize the teachers in his section, and for twelve representatives at large. Not all of these could be elected at the Cincinnati meeting, since it was felt that more study should be given to the plan for dividing the country into sections. The MENC organization plan was made the pattern, but some revisions are contemplated to meet the needs of the NATS. Leon Carson of New York was

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elected vice-president for the Eastern section; Richard De Young of Chicago for the Central division, Clifford Bair of Winston-Salem, N. C., for the Southeastern, J. Oscar Miller of Chattanooga, Tenn., for the Southern, and Albert Lukken of Tulsa, Okla., for the Southwestern. Regional vice-presidents for the remaining sections and representatives at large will be elected by the official board, as empowered by vote of the charter members.

President Wilcox and other leaders in this movement have expressed their belief that, through intermembership and mutual participation in clinical conferences, there can and should be established greater cooperation between the voice teachers outside the public and parochial schools and the teachers of vocal activities within them. As Mr. Wilcox expressed it: "We voice teachers should have more complete knowledge about the training of adolescent voices and the school music teachers should have more complete knowledge of vocal laws and pedagogy. We can learn from each other

to the mutual advantage of teachers in both fields. It is my sincere hope that, through the facilities of our new National Association, we shall be able to bring about such coöperation between its voice specialist members and those teachers in the schools who guide vocal activities of boys and girls."

## Ensemble Playing

CONTINUED FROM PAGE TWENTY-FOUR

and sextets, also multiple groups—so that almost the entire clarinet section or entire brass section may play together as separate units. Success in training so many players simultaneously is made possible only by the use of competent student coaches and directors. Two days each week I have these student directors take ensembles out of the band for rehearsal in separate rooms. At certain times I change places with the student director, who will work with the band while I coach the ensemble. At the present moment we have at least five ensembles ready to perform in public, and I am starting a new group each week. By the middle of next semester nearly every band player will be a member of a small group. My student directors get their best training at my home, where they coach ensembles under my supervision. The young folks enjoy coming to the home, and once a group is well organized this way, it usually holds together for the remainder of the year. The most satisfactory part of ensemble work is that, once started, it grows of its own momentum. Furnish the players good leadership, varied repertoire, and public recognition and their interest will not wane."

Any music teacher or administrator who has experienced the thrill of performing chamber music, or who has witnessed the pleasure which other performers get from it, will endeavor to find a place in the curriculum for the meeting of such groups, particularly those groups of talented students who will gain the most from it.

### Steps in Organization of Instrumental Ensembles

- (1) Choose the personnel and instrumentation of the group—students whom you think will work well together.
- (2) Select suitable music. One director's suggestion is to have five diversified numbers in the folio—some difficult, some serious and some just plain fun.
- (3) Appoint a student leader for each ensemble.
- (4) Plan the rehearsal times and places.
- (5) Set the aim or goal for each group. Perhaps it is a public performance on a certain date.
- (6) Set up a plan of regular faculty coaching at certain intervals.

**NOTE:** This is the second article supplied by the MENC Committee on Instrumental Ensembles. The author requests that appreciation for helpful suggestions be expressed to John Stehn, a member of the Committee, and to J. Irving Tallmadge, chairman of the Committee (and also chairman of the Instrumental Ensembles Music Selection Committee of the National School Band, Orchestra, and Vocal Associations). Special acknowledgment is also made by Mr. Waln to the other members of the Committee: Charles S. Hayward, vice-chairman; Eldon Ardrey, Anna W. Johannsen, George Kyme, Newell H. Long, Roy M. Miller, Harold Rothert, Vernon E. Spaulding, Lawrence Taylor, Himie Voxman, Josephine Quarles.

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## Bibliography of Research

THE National Committee on Bibliography of Research Projects and Theses has recently resurveyed the educational institutions of the United States in order to bring up to date its list of completed research studies in music education. This list now contains about one thousand titles of studies completed since 1932, and represents reports by eighty-five schools in thirty-one states and Hawaii. The report will be published by the University of Iowa within the next few weeks, and will be distributed by the headquarters office of the Music Educators National Conference.

The Committee has made every effort to cover all educational institutions where it is known that research in music education is done. However, it may be possible that, for one reason or another, some worthwhile studies have not been secured. With this thought in mind, the Committee has requested the JOURNAL to print the names of educational institutions which are now represented on the Committee's list of research studies in music education. If there are other schools which have such studies, it is requested that their representatives kindly send as soon as possible the title, author, date, and if convenient a short summary of each study, to the Chairman of the Committee, William Larson, Eastman School of Music, Rochester, New York.

Following are the names of the institutions thus far represented in the Committee's report:

**Arizona**—University of Arizona; **California**—College of the Pacific, Redlands University, Stanford University, University of California at Berkeley, University of California at Los Angeles, University of Southern California; **Colorado**—Colorado State College of Education, University of Colorado, University of Denver, Western State College of Colorado; **Florida**—University of Miami; **Hawaii**—University of Hawaii; **Idaho**—State Normal School, University of Idaho; **Illinois**—Chicago Musical College, Illinois State Normal University, Illinois Wesleyan University, Northwestern University, Southern Illinois State Normal University, University of Chicago, University of Illinois; **Indiana**—DePauw University, Indiana University, Arthur Jordan Conservatory of Music; **Iowa**—State University of Iowa; **Kansas**—Hutchinson Junior College, Kansas State Teachers College, McPherson College, Mount St. Scholastica College, University of Kansas; **Kentucky**—University of Kentucky; **Louisiana**—Louisiana State University, Southeastern Louisiana College; **Maryland**—Peabody Conservatory; **Massachusetts**—Boston University; **Michigan**—Michigan State College of Agriculture, Nazareth College, University of Michigan, Wayne University; **Minnesota**—University of Minnesota; **Missouri**—Central Missouri State Teachers College, University of Missouri, Webster College; **Nebraska**—Hastings College, Nebraska State Teachers College, University of Nebraska; **New Mexico**—Eastern New Mexico College; **New York**—Teachers College of Columbia University, Eastman School of Music, New York University, Syracuse University; **North Carolina**—Duke University; **North Dakota**—University of North Dakota; **Ohio**—Ohio State University, University of Cincinnati, Western Reserve University; **Oklahoma**—Colored Agricultural and Normal University, Langston University; Oklahoma Agricultural and Mechanical College, University of Oklahoma; **Oregon**—College of Education; **Pennsylvania**—Duquesne University, Pennsylvania State College, Temple University, University of Pennsylvania, University of Pittsburgh; **Tennessee**—George Peabody College for Teachers, Southwestern College; **Texas**—Incarnate Word College, North Texas State Teachers College, Our Lady of the Lake College, Sam Houston State Teachers College, Southwest

Texas State Teachers College, Southwestern University, Sul Ross State Teachers College, Trinity University; Utah—Brigham Young University, University of Utah; Vermont—University of Vermont; Washington—Seattle Pacific College, State College of Washington, University of Washington, Western Washington College of Education; Wisconsin—University of Wisconsin.

## Music Educators of Mexico

**I**N NINETEEN FORTY-TWO, Luis Sandi, director of music education in the Republic of Mexico, was invited by the Pan American Union to attend the biennial meeting of the Music Educators National Conference in Milwaukee. As a result of this experience at Milwaukee and subsequent visits to several school systems in the United States where he made a careful study of music education departments, Sr. Sandi upon returning to Mexico began to lay plans for the formal organization of an association comparable to the MENC.

Accordingly, in February 1944, a *convocatoria* or conference of music educators of the entire Republic was called by the Secretary of Public Education of Mexico. The Conference was held in the Palacio de Bellas Artes in Mexico City and lasted from February 7 to 12. All problems pertinent to the teaching of music in the schools in Mexico were discussed at the week-long meeting, in which participated all music interests of the Republic, including over 250 music education delegates representing practically all of the States of the country, as well as leading composers, conductors, and general educators.

At the end of the *convocatoria*, formal steps were taken to complete an official organization for the music education profession of Mexico. Officers of the new National Association of Music Educators of Mexico are as follows: President—Luis Sandi; vice-president—Manuel M. Ponce; secretary—Dr. Jesús C. Romero; assistant secretaries—Eduardo Hernández Moncada; Fernando González Peña; Manuel López Tapia; treasurer—Senorita María Bonilla; members of executive committee—Blas Galindo; Pedro Michaca; Joaquín Amparán.

In the announcement regarding the establishment of the Mexican Association received from President Luis Sandi, the last paragraph says: "Como Presidente de esta Sociedad me es grato expresar a usted los fervientes deseos de que una amplia corriente de cooperación se estableza entre esta Sociedad y la Music Educators National Conference."

In other words, our colleagues in Mexico want to coöperate with the MENC and its affiliates—and in turn we can most heartily say we want to coöperate with them, at the same time expressing the fervent hope that this is only the beginning of a long and close relationship between the two organizations. It is also our hope that, as time goes on, other American Republics will set up similar music education organizations with which we may join hands in an ever widening circle of nations having common interest in music and music education.

[Note: Sr. Sandi, president of the newly organized National Association of Music Educators of Mexico, is an associate of the Editorial Board of the MUSIC EDUCATORS JOURNAL.]

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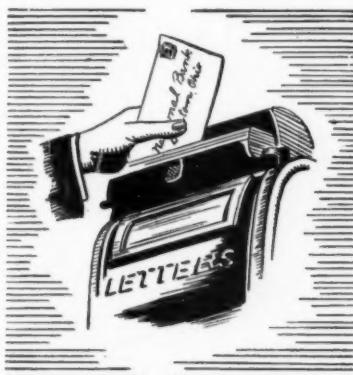
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## Do You Have the Answers?

THE questions printed below have been answered to the best of the ability of the headquarters staff, with the help of MENC officers, committee chairmen, and others. Journal readers are invited to send information or comments pertaining to the questions to the headquarters office. Copies of letters received will be forwarded to the inquirers concerned, and communications of especial interest will be published in the Journal. Obviously, the purpose of this department is not to publish routine questions or questions about which we feel certain we have supplied complete information, but, rather, queries touching on subjects on which we should appreciate data or comments from our readers.

**Music Curriculum in a City of 42,000.** At the present time we are working in two groups here on curriculum revision throughout the entire school system (kindergarten through grade 12). We are also considering re-organization of the music department. In our city of approximately 42,000 population we do not have a junior high system. The 8-4 plan is in vogue, with departmental work in grades 7 and 8, and in some instances in grades 5 and 6. I realize that a special survey is the most desirable procedure, but wondered if you had any material which might suggest a desirable music organization in a city of our size.—M. H. G.

**Correlation of Color and Music.** Here at Fitchburg Teachers College, we are setting up what we call a Music Center in one of our elementary training schools, where we hope to carry on a program of activities to provide for individual abilities and interests of our children in the first six grades. At present we are concerned with decorating the room to be used, so as to create as desirable an environment as possible. I am extremely interested in exploring the subject of the relation of color and music, with the idea that perhaps we may be able to carry out certain correlations in the color scheme of the room.

Have you any material relating to this matter or any information on the decoration and equipment of music rooms which would be of interest and value to me in the project being undertaken?—C. H.

**French Horn Facts Wanted.** I am interested in purchasing a French horn, and as an amateur who wants to buy the best instrument available, I find it very difficult to make a decision because of the conflicting claims made for the various makes of instruments by those dealers who are interested in their sale. Is it possible to obtain a book, written by an acknowledged authority on the French horn, in which the merits and defects of tone production of the various makes are discussed, so that a decision can be made without the confusion and "floundering about" of the average beginner? As an example of the difficulty of making a decision whether to buy a single or double horn: I have read several instruction books which briefly explain the differences of the two instruments, but no advice is given as to which the beginner should use.—Z. A.

**Bibliography of Research Studies.** It was stated in the report of the Research Committee at the National Conference in St. Louis that there would be a list of the research studies made in music from a certain number of colleges. The report also stated that this list would be available to members of the Conference within a few weeks. I am anxious to have this list. Would you be kind enough to send it to me as soon as you have copies of it made.—M. Z.

[The list will be released within a few months. Refer to the article by chairman William Larson in this issue.]

**Salary Lists.** I would like to know whether there is available through the Conference office any listing of salary schedules, or salaries paid to music

teachers, supervisors, and band and orchestra directors in Wisconsin cities and towns. If such lists are not available for Wisconsin, are there similar lists of representative cities over a larger territory?—V. E. D.

**Postwar Plans for Instrumental Music.** I am teaching violin, viola, cello, and bass in school music classes and also elementary instrumentation and score reading classes in school music for junior and senior high school orchestra level. What are the postwar plans in this field that are now being discussed, the new techniques proposed by the MENC? I am also head of the violin department here in the school of music. I am interested in the role of the teacher in this field relative to postwar plans. I shall be pleased with any information on these subjects you will find convenient to send me.—J. V. L.

### ANSWERS FROM READERS

**Building Plans.** Excellent information, including building plans, room plans, pictures, and descriptions of buildings, rooms, and equipment can be found in two books: "High School Music," by Dykema and Gehrke, C. C. Birchard & Co., 1941, Ch. 29—Housing and Equipment; "Music in the High School," by Wilson, Silver Burdett Co., 1941, Ch. 15—Music Rooms and Equipment. [Also: MENC R. C. Bulletin No. 17.]—Grace Van Dyke More.

**Music Curriculum in a City of 42,000.** In a city of 42,000 you probably have between 6,000 and 6,500 students in your schools. Of this number I suppose you have around 2,500 in your high school which would, of course, call for at least two full-time music teachers—one vocal and one instrumental. Some schools of that size find it possible to carry three teachers of music—one vocal, one instrumental, and one who is primarily theory and appreciation, and also covers some additional vocal work. In a city of this size it is frequently necessary for the supervisor, himself, to carry either a part-time load in the high schools, or spend most of his time in the elementary schools, with very little control over the high-school program. If you have enough departmental teachers in grades 5 to 8, it is possible for the supervisor to carry the supervision load in the elementary schools without additional help, as these departmental teachers should have sufficient music training and background to not only carry their work, but to be of some supervisory assistance in the building where they teach. Where there is no departmental instruction, very few of the teachers can carry on satisfactory work without closer supervision.

It is difficult to know just what to advise without actually seeing and studying your situation, and I know just enough about you to feel that your judgment on the ground would be far superior to any that I might make at a distance. Therefore, the sketchy suggestions are only to raise questions in your mind, and not intended to be of value in themselves—Russell V. Morgan.

## The Cincinnati Conventions

**Music Teachers National Association.** This organization held one of its most successful conventions in Cincinnati, March 22-24, with headquarters at the Netherland Plaza Hotel. Meeting in conjunction with the MTNA was the NASM, also reported in brief on this page. President James T. Quarles and the executive committee had arranged an especially stimulating program with the co-operation of the Cincinnati Committee, headed by J. Herman Thuman and Mildred Eakes. One of the significant features of the program was the symposium "Music in War" conducted by Raymond Kendall, Music Coördinator of the USO, and co-chairman of the MTNA Committee on Music in the War Effort.

James T. Quarles of the University of Missouri was re-elected president. Other officers elected: vice-president—Paul J. Weaver, Ithaca, N. Y.; secretary—Wilfred C. Bain, Denton, Tex.; treasurer—Raymond Kendall, Hanover, N. H.; editor—Theodore M. Finney, Pittsburgh, Pa. The retiring secretary, D. M. Swarthout, received a significant expression of appreciation. Mr. Swarthout has served the MTNA as secretary for twenty-one consecutive years, with the exception of the two-year period when he was president of the organization.

Members of the Executive Committee elected at Cincinnati are: Mrs. Crosby Adams, Ada Bicking, C. V. Buttelman, Oscar Demmler, John O. Samuel, D. M. Swarthout, and Roy Underwood.

**National Association of Schools of Music.** At its annual convention held in Cincinnati, March 25-26, the NASM elected as president Donald M. Swarthout of the University of Kansas. Other officers are: Vice-presidents—Alfred Meyer, Boston, Mass.; Robert L. Sanders, Bloomington, Ind.; E. William Doty, Austin, Texas; Melvin Geist, Salem, Ore.; treasurer—Albert Riemschneider, Berea, Ohio (re-elected); secretary—Burnet C. Tuthill, Memphis, Tenn. (re-elected); commission on curricula—Earl V. Moore, Ann Arbor; George Wedge, New York, N. Y.; Arthur E. Westbrook, Lincoln, Nebr.; Price Doyle, Murray, Ky.; commission on ethics (re-elected)—Ottokar Cadek, Chattanooga, Tenn.; Mother E. M. O'Bryne, New York, N. Y.; commission on publicity—Milton Rehg, Concord, Ohio; Roy Underwood, East Lansing, Mich.

W. Lloyd Sprouse of the Ohio Department of Education, in charge of certification for the state of Ohio, and Richard E. Jagers, director of teacher education for the state of Kentucky, discussed the place of music in public schools and colleges and the relationship of the college curriculum to the problem of certification of the music teacher. They pointed out the current trend of high schools in parts of the country to specify the entire curriculum, with no electives permitted, leaving the student with no time to make any progress with music while he is in high school.

Two resolutions were adopted concerning the returning serviceman and his problems in the field of music. The first approved the principle involved in the extension of Federal funds in the re-education of musicians, as is contemplated for other fields. The second dealt with the principle of accepting credit toward degrees for experience received in the Army and Navy training programs. It was decided that military training would be accepted as an elective in music schools, just as in other major institutions.

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## Army Music

CONTINUED FROM PAGE NINETEEN

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Other activities of the Army music program are:

(a) To encourage the maximum use of musically qualified Army personnel as a means of providing soldier entertainment.

(b) To assist the concert artist and professional musician within the Army to retain his specialized skill while performing his military duties.

(c) To supervise the curricular and extra-curricular music activities at the School for Special Service.

(d) Staff relationship with the Adjutant General's office in promulgating policies and training doctrine for Army bands, music school, and band training units.

(e) Liaison with the Surgeon General's office in conducting surveys for the purpose of securing data upon which to make recommendations relative to the use of music in Army hospitals as a means of reconditioning, rehabilitation and entertainment.

(f) Liaison with the Chief of Chaplains' office relative to "Hymns from Home" and band arrangements for the Army and Navy Hymnal.

(g) Liaison with the Red Cross, USO, NEA, MENC, MTNA, State Department, Pan American Union, U. S. Office of Education, and many other Governmental, educational and civil agencies.

In training our soldiers in this country, the following basic music objectives are set forth:

(1) Every soldier should know all of the songs in the Army Song Book, the Hit Kits, and at least twenty-five other singable songs.

(2) Every Squad should have a song leader and pocket-instrument player.

(3) Every Platoon: A barber-shop quartet and a camp-fire instrumentalist (guitar, ukulele, etc.).

(4) Every Company: A company song leader and an accordionist.

(5) Every Battalion: A dance orchestra.

(6) Every Regiment: A drum and bugle corps.

(7) Every Division: A well-trained authorized band.

Military leaders down through the ages have realized the importance of off-duty activities in relation to the mental and physical stamina of the soldier. In World War I, recreation and entertainment played an important role in keeping our men in fighting trim, but a one-front war made the problem comparatively simple.

World War II, however, is a global war with many fronts calling for intelligent and aggressive action in many barren and isolated areas. Furthermore, these fronts, for the most part, are in lands unfamiliar to the average American boy.

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After boarding the transport at the port of embarkation, most of this is left behind and the bulk of the day-to-day entertainment must be soldier-participating and self-entertainment. It becomes imperative, then, that every military unit leaving our shores be self-sufficient in this respect.

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Despite the fact that the policy of the Army is to avoid personalities, it is fair to say that much of the credit for the Army music program is due to Brig. General Joseph Byron, Director of the Special Services Division. In addition to being a musician and a great lover of music himself, General Byron breathes and lives an inborn philosophy as to the place and value of music in the Army.

Credit is also due many coöperating agencies such as the Music Division of the Library of Congress; the Music Subcommittee of the Joint Army and Navy Committee on Welfare and Recreation; the Music Educators National Conference; War Music, Inc., the Music Publishers Protective Association; The American Legion; National Federation of Music Clubs; Music War Council of America; National Music Council; Amer-

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**State Music Education Publications.**  
Editors and other officers of state music education associations met at St. Louis during the MENC biennial meeting and took steps to set up the National Association of State Music Education Publications. Officers elected are: Executive secretary—Frederic Fay Swift, School Music News, Ilion, N. Y.; assistant executive secretary—Raymond Carr, Illinois Music Educator, Glen Ellyn, Illinois. Membership in this group will be open to all official publications of state, district, and local organizations affiliated or coöperating with the Music Educators National Conference. Interested persons are invited to write to the officers.

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## Widening Horizons

CONTINUED FROM PAGE THIRTEEN

"know how," all this ability to get things done in an American school system and an American community were concentrated on promoting the amplest possible musical opportunities throughout the schools from the kindergarten to the twelfth grade. Wouldn't that be something even better? Wouldn't it put school music on the map even more effectively and substantially? Wouldn't ten youngsters be getting a convincing experience with music where one gets it now? And can one really believe that a man with the courage and vision to do such a thing would lack for professional recognition and local support? There, concretely, is what I have in mind when I talk about building hospitable and inclusive programs of music education, and I can't see that I'm talking impossibilities.

The selfsame idea holds also of the college music department. A college music department which feels no impelling mission to reach out and promote a vital and inclusive musical life throughout the institution and so far as may be among the constituency, is betraying its most essential trust. I won't say that the staff of such a department is always personally responsible for a situation which may be beyond its power to combat. But I do say that it is personally responsible if it is quite content to sit within its own four walls and let its musical mission go glimmering. You know the old hymn:

There were ninety and nine that safely lay  
In the shelter of the fold.  
But one was out on the hills away  
Far off from the gates of gold.

Also you remember what happened then. The Shepherd refused to rest content. He went out and searched until he found the lost sheep and brought it home. With too many of us all that is in reverse. There are ninety and nine outside the fold, and only one in. And we are so taken up with grooming the fleece of our one ewe lamb that we just don't care.

(3) There is yet a third principle we must accept if we are to be effective promoters of a vital national musical culture. We must interpret musicianship as realistic human service. Many of us know very well what that means. Some of us are learning more about it by performing musical services during this war. It is an idea which we need to make central in all our policies and enterprises.

Recently, two of our girl students came to me enthused with a plan they had formed. They wanted to organize the students in our department to bring music to the wounded soldiers in nearby hospitals. It would mean considerable organizing. It might take time from their studies. Would the staff approve? And would the College give them its backing? Needless to say, I gave the idea my very warmest blessing, and I shall try to further it in every way. It is a patriotic service — that is obvious enough. But I see more in it than that. Those two girls, and all who participate with them, are going to get an experience which will help make them into the kind of musicians I wish all our students and all workers in our movement

might become. They are going to learn a lot. They are going to discover how to deal musically with all sorts and conditions of men—something many a top-flight virtuoso, and many a would-be virtuoso never finds out all his life long. They are good musicians, those two girls. But I hope that from their enterprise they will learn to become something better than good musicians—humanly serviceable musicians, knowing what it means to bring their art and skill to bear on human need.

This is just where so many people in our work break down. They do the standard thing quite well, or even better than quite well, and rest content. They don't recognize opportunity when it stares them in the face. Recently a young man I know and admire got a job teaching vocal music in a university music department that, speaking frankly, has been somewhat moribund. He is a live wire, and an able fellow, and he set up an ambitious, large-scale choral organization. Pretty soon he had a wave of interest moving, first throughout the university, then in the town, then in a large region roundabout. He got the collaboration of a near-by civic orchestra, and put on some remarkable concerts, avoiding the stock war-horses, and doing choral masterpieces that had never been heard in that part of the country. He attuned his programs very skillfully to local conditions and world events; and people came from hundreds of miles to attend, and were inspired by music of which they had not even dreamed. He told me all this with justifiable pride, and then waited smiling for my congratulations.

"Well," I said, "you've made a good beginning."

He looked as though I had slapped his face. I knew what he was thinking: "A good start indeed! Why, I've done the trick. What does the man want?"

I hastened to go on. "Why not follow it up?" I said. "Why not begin organizing a circuit of feeder choirs in this region around you? Have them serviced by your students, and give them university credit for it. You'll be well justified. The students will learn more about the realities of music education than they ever will in your classrooms and studios. And you'll be building a great and growing clientele of enthusiastic participants."

He took to the suggestion, but the war interrupted the enterprise. However, he intends to carry it through later on. There are several angles to it. For one thing—widespread participation. Whether you can ever have appreciation without participation I don't know. I'm not at all sure what the famous slogan really means, anyhow. But I'm dead sure you won't get far in promoting a live musical culture if you work only in the medium of listening. But beyond this, you can see in this incident what bringing musicianship right down to the grassroots and centering it on human service means. You can see how essential that is in the job of promoting musical culture about which I have been talking. And if you say that job can't be done, particularly in the situation we shall have in the next few years, I will say that you don't know what you are talking about.

#### IV.

I have tried to put before you the outline of a practicable proposition on which I am convinced it would well repay us to go to work. Center first, foremost and always on music itself. Make it music for everybody and not only for a few. Gear it realistically to human



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**Oh, Mary, Doncha Weep (Catchy and Clever)**

A catchy arrangement in close harmony with coined imitative syllables and neat rhythmic maneuvers. Arranged by Margaret and Travis Johnson for SSATB. The accompaniment, too, is clever. Order H. & M. MODERN CHORAL SCORE No. 7012 — 20 cts.

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needs and circumstances. I offer that as a threefold formula for the promotion of a universally diffused, popular, vital musical culture in the service of our nation.

A large undertaking, you say? And well I know it! But there is nothing in the history of this Conference which should make us shrink from big jobs. Quite the contrary, the bigger the better. All the success this organization has won and ever will win has been the outcome of faith and vision. It was by faith and vision that the men and women who, in obscurity, founded the Conference, were able in a few short decades, to bring it from small beginnings to great achievements. With their achievement to guide us, let us not fail or falter. Let us clarify the vision and renew the faith, confident that this matters far more than anything else we can do. Thus we shall be able to bring this movement of ours into broader lands and ever widening horizons. At this great moment, let us go on. Let us go on!



Paul Thornton has been named director of the Educational Department of the RCA Victor Division of the Radio Corporation of America. Mr. Thornton, who was formerly assistant state supervisor of music in Louisiana, joined RCA's Educational Department in 1940, and has been assistant director for two years.

# Reports from the St. Louis Meetings

From the Official Minutes of the Music Educators National Conference  
and Associated Organizations, St. Louis, Missouri, March 2-8, 1944

THE TWENTY-EIGHTH MEETING (Ninth Biennial) of the Music Educators National Conference convened in St. Louis, March 2-8, 1944, with headquarters at Hotel Jefferson. In conjunction with the MENC, the National Catholic Music Educators Association opened its convention, also at the Jefferson, on Wednesday, March 1. Continuing its meetings until mid-day, March 3, and then merging with the MENC sessions, this, the first national convention of the recently organized National Catholic Music Educators Association, was extremely successful and was well attended. The mutual benefits of the coöperative arrangement were so gratifying to all concerned that it has been arranged to continue the plan whereby the two organizations will, so far as possible, make joint plans for future national conventions.

Also convening at St. Louis were the MENC auxiliary organizations—the National School Band Association, the National School Orchestra Association, the National School Vocal Association, and the Music Education Exhibitors Association. The latter organization, as usual, took complete charge of the exhibits of materials, instruments, and the like. It was remarked by many that no more satisfactory and significant educational display, from the standpoint of the music educators, had ever been provided by the MEEA.

The National University and College Band Directors Conference, which operates as an auxiliary of MENC although it has not as yet been so designated officially, held a series of extremely interesting meetings beginning March 5. Besides the large number of college and university band directors who were present, many other interested music educators attended one or more of the meetings. It seemed to be the universal opinion that the meetings afforded a most worthwhile contribution to the over-all program of the week.

State units of the Conference which held official meetings during the convention period were: Missouri Music Educators Association, Illinois Music Educators Association, Louisiana Music Education Association. Region Nine Board of Control of the National School Band, Orchestra, and Vocal Associations, held a called meeting, and informal meetings of other regions, including Regions Two, Three, and Seven, were reported. The National Board of Control of the National School Band, Orchestra, and Vocal Associations held its stated meeting on Wednesday, March 8, devoting part of the day to a joint meeting with the MENC Board of Directors. (The two Boards are, of course, interlocking.)

As has been customary in recent years, the MUSIC EDUCATORS JOURNAL will, in this and later issues, publish various reports, papers, and other material which will provide official news regarding the St. Louis meeting, and will, it is hoped, also reflect something of the spirit and results of this most unusual and significant conclave of music educators. In this issue it is possible only to touch upon a few high spots—in addition to giving the digest of the report of official business transacted.

## Board of Directors and Executive Committee

**Executive Committee.** Pursuant to the call of president Lilla Belle Pitts, the Executive Committee of the Music Educators National Conference convened at the Jefferson Hotel, St. Louis, Missouri, Wednesday morning, March 1, 1944. As is customary, the sessions, which continued through the day and evening, were devoted to general discussion of matters pertaining to the convention program, the status of Conference affairs, the preparation of agenda for the forthcoming meeting of the Board of Directors, and other items, such as invitations for the 1946 biennial meeting, reports of officers of the Finance and Membership Committees, of the Committee on Professional and Trade Relations, and of the 1944 St. Louis Convention Committee, were accepted and referred to the Board of Directors.

[Members present: president Lilla Belle Pitts, first vice-president Fowler Smith, John C. Kendel, William E. Knuth, J. Leon Ruddick and Lorraine E. Watters.]

The Board of Directors of the Music Educators National Conference met in response to the call of president Lilla Belle Pitts Thursday, March 2, at the Jefferson Hotel. Morning, afternoon and evening sessions were held. The Board also met Tuesday evening, March 7, 1944, for a short session and again on Wednesday, March 8. (One period on March 8 was devoted to a joint meeting with the Board of Control of the National School Band,

Orchestra, and Vocal Associations.) The following members were present:

**MENC Officers:**

President—Lilla Belle Pitts, New York, New York.  
First Vice-President—Fowler Smith, Detroit, Mich.  
Second Vice-President—Haydn M. Morgan, Ypsilanti, Mich.\*  
Executive Secretary—C. V. Buttelman, Chicago, Ill.  
Associate Executive Secretary—Vanett Lawler, Washington, D. C.

**Members-at-Large:**

George Howerton, Evanston, Ill.  
Marguerite V. Hood, Ann Arbor, Mich.  
John C. Kendel, Denver, Colo.  
William E. Knuth, San Francisco, Calif.  
Lorraine E. Watters, Capt. AUS

**Presidents of the Division Conferences:**

California-Western—Vincent A. Hilden, Oakland, Calif.  
Eastern—Alfred Spouse, Rochester, N. Y.  
North Central—Hazel B. Novavec, Minneapolis, Minn.  
Northwest—Wayne S. Hertz, Ellensburg, Wash.  
Southern—Max S. Noah, Milledgeville, Ga.  
Southwestern—Gratia Boyle, Wichita, Kan.

**Presidents of the Auxiliaries:**

National Board of Control, NSBOVA—A. R. McAllister, Joliet, Ill.\*  
National School Band Association—L. Bruce Jones, Little Rock, Ark.  
National School Orchestra Association—Louis G. Wersen, Tacoma, Wash.  
National School Vocal Association—Frederic Fay Swift, Ilion, N. Y.  
Music Education Exhibitors Association—Don Malin, Chicago, Ill.

\*Not present at the March 2 meeting, but attended later sessions.

Following is a summary of important actions:

**Nominating Committee.** The following Conference members were named as members of the Nominating Committee: Fowler Smith (chairman); Louis Woodson Curtis (C-W); Lloyd V. Funchess (So); Glenn Gildersleeve (E); H. E. Hamper (NW); William D. Revelli (NC); Grace V. Wilson (SW).

**Election Board.** The following were named as members of the 1944 Election Board: Arthur R. Goranson (chairman), Orville J. Borchers, Robert A. Choate, Lytton S. Davis, Rose Marie Grentzer, H. E. Hamper, Duane H. Haskell, Erwin A. Hertz, Mildred S. Lewis, Paul W. Mathews. (Mr. Davis was obliged to withdraw because of other duties during the convention.)

**Editorial Board.** President Pitts read a letter from Edward B. Birge who, since 1930, has been chairman of the Editorial Board. Mr. Birge had been reappointed Chairman of the Board for another term, but he felt obliged to ask to be released. The Board of Directors reluctantly accepted Mr. Birge's withdrawal, unanimously approved of his retention on the Board as Chairman Emeritus, and ordered a message of warm appreciation and affection to be sent by the president. Charles M. Dennis of San Francisco, a member of the Editorial Board for several years, was named chairman, and the following appointments to membership on the Board for the 1944-46 period were approved: Bertha W. Bailey, Lillian L. Baldwin, William D. Boutwell, Glenn Gildersleeve, Major Mark H. Hindsley, L. Bruce Jones, Russell V. Morgan, Harold Spivacke. The appointment of Luis Sandi of Mexico City and Domingo Santa Cruz of Santiago, Chile, as editorial associates was approved. (Later the following were added as editorial associates: John W. Beattie, Peter W. Dykema, Will Earhart, Karl W. Gehrkens and Carl Seashore.)

**Research Council.** The following were elected to six-year terms as members of the Music Education Research Council, and pursuant to the provisions of the constitution, the names were ordered placed on the official ballot for confirmation by the membership body: Samuel T. Burns, Peter W. Dykema, Marguerite V. Hood, Theodore F. Normann, Arnold M. Small, Irving W. Wolfe. Extended discussion of the purpose and function of the Music Education Research Council resulted in clarification of the general conception of the status of that body, and in strengthening the relationship of the Council and the Conference committee organization.

**Washington Headquarters.** The Associate Executive Secretary reported regarding the status of music education affairs in the National Capital, and the relationship of MENC to the Pan American Union, United States Office of Education, the National Education Association, and to other departments, agencies



**John C. Kendel**  
MENC President 44-46



**Capt. Lorrain E. Watters**  
MENC 2d V. P. 44-46



**Charles M. Dennis**  
Chmn. Editorial Board 44-46  
MENC Bd. Dir. 44-48



**Edward B. Birge**  
Chmn. Emeritus Ed'l Board  
(Chairman 30-44)

and units with which the Associate Executive Secretary has served as liaison officer for the past several years. A vote of appreciation for the continuing arrangement whereby this important service to music education has been made possible was unanimously extended to the Pan American Union, to Director General L. S. Rowe, and to Charles Seeger, Chief of the Music Division.

*The Financial Report* for the previous fiscal year and the current period, after extended study and analysis, was approved. It was also voted to authorize further revision of the bookkeeping procedures in order to bring the accounting system into more complete accord with the provisions of the constitution adopted at Los Angeles in 1940.

*Business and Financial Management.* After extended discussion of the business aspects of the organization, it was unanimously recommended that the incoming Executive Committee consider continuing the Finance Committee under the chairmanship of a member of the Executive Committee, with the addition of members selected from the Board or from the membership at large, with an eye to representation of all interests, professional and business.

*Promotion Campaign.* Extended reports regarding the membership promotion campaign were made by general chairman William E. Knuth, and by co-chairmen John C. Kendel and Russell V. Morgan, Division Presidents Boyle, Hertz, Hiden, Noah, Nohavec, Spouse, and by Eileen Mannion, secretary of the committee. Much satisfaction was expressed on every hand, not only with the fine results thus far achieved despite all obstacles, but particularly with the extremely cooperative and enthusiastic attitude manifested by all officers of the Conference and its affiliated units and by the members-at-large. A more extended report regarding this important phase of the Conference work for the past year will be provided in the next issue of the JOURNAL, but it may be said here that, even thus early in the membership year, all previous records for contributing membership enrollments have been far surpassed, and the same is true regarding organization and patron memberships, while the regular active membership enrollments are equal in number to the record of any previous year at this time.

*Committee Plans.* It was unanimously voted to recommend to the incoming President and Board that the general plan of committee organization as set up and operated for the 1942-44 biennium be continued for another biennium at least, with such changes in personnel and in committee units as may be deemed advisable. Examination of reports from the various committees divulged a general feeling that the work of the "Widening Horizons" committee organization was just well under way, and many of the committees expressed the desire to continue their work.

*Music Education Promotion.* It was the sense of the Board of Directors that the Music Educators National Conference should carry on the curriculum development activity as instigated during the past biennium through the "Widening Horizons" committee organization; that the Conference should also aggressively and officially pursue the membership promotion activities as now set up, and if possible, extend them, while at the same time undertaking an even broader program of general promotion of music education *per se* in order that all schools, both rural and urban, may be encouraged and aided to make adequate provision for instrumental and vocal music instruction, from pre-school through high school, into college and post-school life.

*Victory Concert Project.* The proposal from the Education Section of the War Finance Division of the United States Treasury Department outlining a nation-wide Victory Concert program in which all instrumental and vocal music organizations of the schools could participate, was referred to a committee consisting of Louis G. Wersen (chairman), L. Bruce Jones, J. Leon Ruddick and Frederic Fay Swift. The report of the committee will be announced in the next issue of the JOURNAL.

*NEA Midyear Meeting.* It was voted that Vincent Hiden be named to represent the MENC Board of Directors in connection with the planning and management of such lobby singing or other general singing as might be scheduled by NEA officers for the meeting at Pittsburgh, July 4-7, 1944.

*1946 MENC Host City.* It was voted to refer to the incoming President and Executive Committee the invitations for 1946. Later the new Executive Committee voted to express warm appreciation to the sponsors of the invitations from Montreal, Canada, and from Detroit, Michigan, and to voice the hope that the invitations would be renewed at a later time, because, in view of the fact that Cleveland will be celebrating the one hundredth anniversary of the Music Department of its public schools in 1946, and for other reasons, it was felt that preference must be given to the Cleveland invitation. The President and the business office were empowered to accept the Cleveland invitation and



**Lilla Belle Pitts**  
1st V. P. 44-46  
Retiring MENC Pres. 43-44



**J. Leon Ruddick**  
MENC Ex. Com. 44-46  
MENC Board Dir. 44-48



**Glenn Gildersleeve**  
MENC Board Dir. 44-46  
Editorial Board 44-46



**Hazel B. Nohavec**  
MENC Ex. Com. 44-46  
N. Central Pres. 43-45



**Alfred Spouse**  
Pres. MENC Eastern  
Division 43-45



**Gratia Boyle**  
• Pres. MENC Southwestern  
Division 43-45



**J. Tatian Roach**  
Pres. Music Ed. Exhibitors  
Ass'n 44-46



**Don Malin**  
1st Vice Pres. MEEA  
Retiring Pres. 42-44



**Joseph A. Fischer**  
Sec.-Tr. Music Ed. Exhibitors  
Ass'n 44-46

negotiate the necessary business arrangements. Subsequently, negotiations with the Cleveland Public Schools and the Cleveland Convention Bureau were satisfactorily consummated. The National Catholic Music Educators Association concurred in this arrangement, and the over-all period for the meetings of the Music Educators National Conference, National Catholic Music Educators Association, and other co-operating groups was tentatively set for March 25 through April 5, 1946.

**1945 Division Meetings.** The presidents of the Divisions of the Music Educators National Conference announced to the Board of Directors at St. Louis that a tentative schedule of dates for the 1945 spring meetings had been agreed upon as follows: California-Western—March 27-30; Eastern—April 20-23; North Central—April 13-16; Northwest—April 6-9; Southern—March 9-12; Southwestern—March 16-19. Negotiations are being completed with the host cities for the six meetings, but thus far the name of only one host city has been released for announcement—Dallas, Texas, where the Southwestern will convene March 16-19. It is expected that the complete schedule will be published in the next issue of the *JOURNAL*.

**Committee on Professional and Trade Relations.** It was voted to continue this committee and to seek advice of members of both the profession and of the music industries as to procedures.

At the meeting of the Professional and Trade Relations Committee, at which chairman John C. Kendel presided, two resolutions were adopted as follows:

(1) That the Board of Directors be asked to appoint a committee, or to recognize a subcommittee of the Committee on Professional and Trade Relations, set up for the purpose of studying the need for expansion of the music education program in elementary and secondary schools throughout the country, particularly in those school systems where music education is not now adequately provided for either by budget, school program time, facilities or personnel; that based on the findings of this committee the Conference be requested to inaugurate a promotional campaign in order to draw attention to the legitimate needs and requirements essential to provision of such adequate budgets and programs, and the need for increased appropriations for materials, instruments, and other equipment for classroom use.

(2) That this committee go on record as recommending to the MENC Board of Directors the appointment of a continuing Committee on Professional and Trade Relations, with a view to preparing a statement which will outline major problems in this area and suggest possible solutions.

**National School Band, Orchestra, and Vocal Associations.** The Board of Control met at the call of the Executive Council. Seven regions\* were represented, with executive president A. R. McAllister presiding. Reports were heard from the regions, and it seemed to be the consensus that competition-festivals and other activities should be resumed in the 1944-45 school year so far as consistent in the respective areas, with the expectation of further extension of activities in the following year. For the 1944-45 school year it is anticipated that principal emphasis will be placed on clinics and solo and ensemble competitions, with festival organizations comprised of the soloists and ensembles entered, and conducted under the management of local musicians where advisable. Major actions are summarized in the paragraphs following:

(1) Voted: That competition-festivals, regional, state, district, or inter-city and local, be encouraged in 1944-45 to the extent consistent and practical from the standpoint of the participants, the schools, and the organizations and individuals responsible; further, that all possible assistance be rendered such events by the national organizations and headquarters office.

(2) Voted: That regional clinics covering as large or as small areas as seem consistent in each region, be encouraged in 1944-45.

(3) Voted: That state, district, county, and local clinics conducted by state associations and other groups be encouraged and aided.

(4) Voted: That the proposal of the Treasury Department regarding Victory Contests, to be conducted on a nation-wide scale during the coming school year, be given careful consideration. The report of the subcommittee appointed for a study of this proposal will appear in the next *JOURNAL*.

(5) Voted: That contact be made with the publishers regarding the examination of material for inclusion in the new music lists; that publishers be invited to submit new publications for examination to the respective presidents of the National School Band, Orchestra, and Vocal Associations.

\* Members present: R. Cedric Anderson—Nebraska; Leslie H. Armstrong—Washington; Rei Christopher—Colorado; T. Frank Coulter—Missouri; J. M. Dillinger—Missouri; Norman H. Falkenhainer—Missouri; Wyatt C. Freeman—Oklahoma; Arthur R. Goranson—New York; Walter B. Graham—S. C.; Eugene Heeter—Michigan; Mabel M. Henderson—Colo.; David Hughes—Indiana; L. Bruce Jones—Arkansas; Carl Lindgren—California; Hugh E. McMillen—Colorado; Louis G. Wersen—Washington. Frederic Fay Swift—New York—was called away before the board meeting convened, but was able to attend the meetings of the Executive Council which preceded the sessions of the Board of Control. Secretary pro tem, from whose minutes this report is taken, was David Hughes.



**George R. Howerton**  
MENC Ex. Com. 44-46  
MENC Bd. Dir. 42-46



**William D. Boutwell**  
Editorial Board  
44-46



**L. Bruce Jones**  
MENC Ex. Com. 44-46  
Ed'l Bd. 44-46—Pres. NSBA



**Harry W. Seitz**  
Pres. Nat'l Catholic Music  
Ed. Ass'n (re-elected)



**Sr. M. Estelle, O.S.B.**  
Secretary Nat'l Catholic Music  
Ed. Ass'n (re-elected)



**Paul Thornton**  
Dir. Music Ed. Exhibitors  
Ass'n 44-48



**Howard Lyons**  
Dir. Music Ed. Exhibitors  
Ass'n 44-48



**Max S. Noah**  
Pres. MENC Southern  
Division 43-45



**Wayne S. Hertz**  
Pres. MENC Northwest  
Division 43-45



**Russell V. Morgan**  
Chmn. Research Council  
(re-elected) Editorial Board 44-46

Fischer  
Ed. Exhibitors  
44-46

(6) Voted: That the organization machinery of the NSBOVA be put at the disposal of the contemporary composers for reading and evaluation of music from the standpoint of school use.

For part of its session the NSBOVA Board of Control met with the MENC Board of Directors, as reported elsewhere in these columns. There was common agreement on the major actions of the NSBOVA Board, particularly in regard to the resumption of activities as soon as feasible.

[Note: Refer to the statement by Executive President McAllister appearing on page 56.]

## Elections

**Music Educators National Conference.** According to the provisions of the constitution, the membership body at the meeting in St. Louis was called upon to elect a president, a second vice-president, and three members-at-large of the Board of Directors. Two candidates for each of these offices were named by the Nominating Committee as follows: For president—John C. Kendel and Luther A. Richman; for second vice-president—Capt. Lorraine E. Watters and William E. Knuth; for members-at-large—Charles M. Dennis, Glenn Gildersleeve, Mathilda Heck, Helen Hosmer, Carol M. Pitts, J. Leon Ruddick.

The following were elected: President—John C. Kendel; second vice-president—Capt. Lorraine E. Watters; members-at-large—Charles M. Dennis, Glenn Gildersleeve, J. Leon Ruddick.

Continuing members of the Board of Directors for the 1944-46 biennium are: retiring president Lilla Belle Pitts, who automatically becomes first vice-president; L. Bruce Jones, president of the National School Band Association; Louis G. Wersen, president of the National School Orchestra Association; Frederic Fay Swift, president of the National School Vocal Association; A. R. McAllister, executive president of the Board of Control, NSBOVA; the presidents of the Division Conferences—Gratia Boyle, Wayne S. Hertz, Vincent A. Hiden, Max S. Noah, Hazel B. Nohavec, Alfred Spouse; members-at-large—Marguerite V. Hood, George Howerton, and Irving Cheyette. J. Tatian Roach, newly-elected president of the Music Education Exhibitors Association, who takes office on July 1, will automatically replace, as a member of the MENC Board, Don Malin, who retires from the presidency to the vice-presidency of the Exhibitors Association.

**MENC Executive Committee.** The following were elected unanimously by the Board of Directors as members of the Executive Committee for the period July 1, 1944, to June 30, 1946: George Howerton, L. Bruce Jones, Hazel B. Nohavec, J. Leon Ruddick. These four, together with John C. Kendel, president, Lilla Belle Pitts, first vice-president, and Capt. Lorraine E. Watters, second vice-president, will constitute the Executive Committee for the ensuing fiscal and administrative biennium.

**The Music Education Research Council.** Election by the Board of Directors of the following six members of the Music Education Research Council for a six-year term was unanimously confirmed: Samuel T. Burns, Peter W. Dykema, Marguerite V. Hood, Theodore F. Normann, Arnold Small, Irving Wolfe.

At a meeting of the Research Council called for the purpose, Russell V. Morgan was re-elected chairman for the ensuing biennium; Anne E. Pierce was re-elected secretary.

**MENC Council of Past Presidents.** This body elected Herman Smith as chairman for the ensuing biennium, and Mabelle Glenn as secretary.

**The Music Education Exhibitors Association.** At the biennial business meeting of the MEEA, held Monday, March 6, the following officers were elected: President—J. Tatian Roach; secretary-treasurer—Joseph Fischer; directors—Howard Lyons and Paul Thornton. Continuing as members of the Executive Board are Don Malin, retiring president who automatically becomes first vice-president; Fred A. Holtz, and John F. Sengstack.

**The National Catholic Music Educators Association** re-elected all officers as follows: President—Harry W. Seitz; vice-president—Sister M. Xaveria, O.S.F.; secretary—Sister M. Estelle, O.S.B.; treasurer—Sister M. Antonine, O.P.

**The National School Band, Orchestra, and Vocal Associations.** By vote at the previous meeting of the Board of Control, officers are continued for the duration, or until an election is duly called. (The presidents are listed in the personnel of the MENC Board of Directors above.)

**The National University and College Band Directors Conference.** No election at this time. Officers are: Honorary life chairman—Austin A. Harding; chairman—William D. Revelli; vice-chairman—Capt. Gerald R. Prescott; secretary—Joseph A. Gremelspacher.

**Region Three Board of Control, NSBOVA.** At an election held by mail prior to the St. Louis convention, the following officers were elected by the Region Three Board: Honorary chairman—Capt. King Stacy; chairman—David W. Hughes; vice-chairman, band—Gerald Frank. The MENC headquarters office will continue to serve as depository and carry on the duties of the office of treasurer. Continuing officers are: Vice-chairman, orchestra—Eugene Heeter; vice-chairman, vocal—W. Oscar Jones.



**The pictures** on these pages include newly elected or appointed officers and members of official bodies and, in a few instances, continuing officers. Another section of the official picture gallery will appear in the next issue.



**Sr. M. Antonine, O.P.**  
Dir. Nat'l Catholic Music Ed.  
Ass'n (re-elected)



**Vincent A. Hiden**  
Pres. MENC California-Western  
Division 43-45



**Frederic Fay Swift**  
Pres. National School Vocal  
Association



**Louis G. Wersen**  
Pres. National School Orchestra  
Association

Music  
Exhibitors  
44-46

**A. R. McAllister**  
Ex. Pres. Board of Control  
NSBOVA

1867 — 77th YEAR — 1944

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(Voice)  
EDWARD MOLITORE  
(Opera Repertoire)  
FERDINAND DUNKLEY  
(The Buoyant Voice)  
MOLLIE MARGOLIES  
(Piano Technic)  
HELEN CURTIS  
(Class Piano)  
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(Piano Teacher Training)  
DOROTHY KELLER and  
JAMES BAAR  
(Music Education)  
MAX WALD  
(Composition and Counterpoint)  
C. G. WEDERTZ and  
CHAS. DEMOREST  
(Organ)  
HANS HESS  
(Cello)  
HANS ROSENWALD  
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### National School Band, Orchestra, and Vocal Associations

At the meeting of the National Board of Control there seemed to be a general feeling on the part of all members of the Board that the drastic curtailments of contests and similar activities since 1941 had served the primary purpose intended, and that the time is at hand to consider renewal of activities of this type. Therefore, it was decided to encourage state, district, county, inter-city, and local contests and clinics in 1944 in areas where it is practical to carry them on, and in certain instances, where conditions are favorable, to sponsor regional competition-festivals, at least in limited form. It is hoped to resume the National-Regional activities by 1945, and the *Competition-Festivals Manual* should, if possible, be brought up-to-date for use in the 1945-46 school year. An addition to the events to be given prominence will be music composition contests for high-school students.

It is proposed to study the areas involved in our regional competition-festivals setup with a view to making them more practical from geographic and other standpoints in relation to the purposes for which the divisions are intended.

Satisfaction was expressed by all at the growing interest of administrators and parents in resumption of competition-festival activities at the earliest feasible time. There seems to be common understanding that students of this period should not be unnecessarily penalized because they are unfortunate enough to be going to school during wartime; that they should not be denied any more than is absolutely necessary of the opportunities and inspirations deriving from activities and experiences which were available to their predecessors in the schools, and which will again be available after the war is over.

It is proposed that an active campaign be undertaken for school membership in the competition-festivals organization group. Certificates and membership cards are to be awarded.

A joint meeting of the MENC Board of Directors and the combined National Board of Control of the NSBOVA approved of the recommendations covered in the foregoing outline.

—A. R. McALLISTER, Executive President, NSBOVA.

### Music Education Mission to Other American Republics

THE Pan American Union, the National Education Association, and MENC are officially represented on the inter-American trip, now in progress, of MENC Associate Executive Secretary Vanett Lawler. The trip, which touches thirteen countries, has been made possible through the International Cultural Relations program of the State Department. The close contacts which the Pan American Union maintains with the governments of the other Republics, including their Ministries of Education, and with the Embassy Staffs of our State Department, will be utilized to assist Miss Lawler in her mission.

Specific objectives include: (a) gathering of data regarding music education activities and music materials in Republics visited; (b) ascertaining availability of suitable candidates to study teaching of music education in the United States; (c) assisting, when requested, in the organization of music education bodies in Republics visited; (d) survey of community music organizations, including municipal and police bands, choral groups, etc.; (e) securing certain data for publishers and musical instrument manufacturers; (f) contacts with radio stations, particularly in connection with the presentation of the State Department radio series, *Music in American Life*, organized by Miss Lawler and for which she wrote the fifty-two thirty-minute radio programs.

In passing, it should be said that the *Music in American Life* programs comprise a complete cross-section of music activities in the life of the United States, in six broad categories: (1) music in the concert hall; (2) music of the opera; (3) music of the armed forces; (4) music of the theatre and ballroom; (5) music of the highways and byways (folk music); (6) music of the community. The interesting and unique feature of this radio series is the fact that throughout the entire fifty-two thirty-minute programs, practically no mention is made of the music heard other than to name title and composer, but rather the script emphasizes entirely the people who are making the music, and the people who are hearing the music. The scripts have been prepared in such a manner that there is emphasis on the activity of music, and also factual data concerning various aspects of life in the United States, including the social, the political, the economic, the historical, as well as the cultural. A more detailed description of this major inter-cultural project of the State Department, in which music and radio are the basic mediums, will be published in a later issue of the JOURNAL.

Miss Lawler's itinerary will include the Republics of Mexico, Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panama, Colombia, Venezuela, Dominican Republic, Haiti, Cuba, and the territory of Puerto Rico. Further information regarding the trip will be available in future issues of the JOURNAL.

### This Issue of the Journal

YOU will probably agree that this JOURNAL earns noteworthy place in the current wartime series, which many people consider the most significant issues published in the 29-year lifetime of the music educators' official magazine. Certainly, the nature and importance of the contents are such as to demand careful reading of every page now. Further, it is safe to predict that much of the material in this issue will often be referred to during the days immediately ahead and in the years to follow. Among the principal contributors: Capt. M. Claude Rosenberry, on leave of absence from his post as state supervisor of music in Pennsylvania, former president of the MENC Eastern Division; Joseph E. Maddy, president of the National Music Camp and former president of MENC, whose statement to the Senate Committee is printed in full; Alvah A. Beecher, music department head, University of Idaho, second vice-president of MENC Northwest Division, supreme president of Phi Mu Alpha Sinfonia; George Waln, assistant professor of woodwinds and ensembles, Oberlin Conservatory of Music, holder of numerous posts in MENC and NSBOVA, particularly in the field of instrumental ensemble playing and teaching; James Mursell and John W. Beattie need no introduction to any reader.

—C. V. BUTTELMAN, Executive Secretary

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